



Today Taekwondo is a well known and popular martial art, with literally millions of participants all over the world. The term 'Taekwondo' was only selected in 1955, in a successful bid to bring many of the Korean fighting styles together under one banner. The name was chosen because of its similarity to Taekyon, an ancient Korean style, and because Tae means to kick, Kwon to punch, and Do the road, or way. Thus, Taekwondo, the art of kicking and punching was born.

Not only is Taekwondo now the national sport of Korea and a popular international sport, but it also remains an effective method of self defense. In fact its unarmed combat techniques have been adopted as the military arms of many countries.

Its acceptance by the International Olympic Committee as a demonstration sport in the 1988 Olympic Games shows the giant steps Taekwondo has taken in recent years, and the promising future that awaits it.

ISBN 962-238-095-6
HF-74-P



HAI FENG PUBLISHING CO

KWAK'S COMPETITION TAEKWONDO MARK ILES

M A R K I L E S

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TAEKWONDO



1988

August

July

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Cover designed by Becky Leung

KWAK'S COMPETITION TAEKWONDO
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Published by
HAI FENG PUBLISHING COMPANY
Rm. 901-903 Wing On House,
71 Des Voeux Road, Central,
Hong Kong.

Printed by
PAPER COMMUNICATION
GRAPHIC AND PRINTING CO.
G/F 116 Wuhu St. Hung Hom,
Kowloon, Hong Kong.

© Hai Feng Publishing Company, 1988
ISBN 962-238-095-6
HF-74-P
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First edition April 1988

ACKNOWLEDGEMENTS

My sincerest thanks to the people named below, without whose time, effort, and consideration this book could never have been written.

Kwak Jae Young: For his time, and supplying so much of the technical knowledge of the World Taekwondo Federation. His experience and good humour have indeed proven endless.

'Bungy' Williams: For his guidance on photographic matters, and other help.

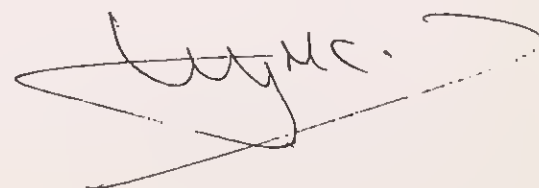
Tam Kwong Lap, and Cheng Kai Chong: To whom I owe my thanks for the many long hours they spent displaying their skills for the photographs contained within.

Gary Dodd, and Thomas Yeung: For their help also. Good friends indeed.

Leo To: For taking some of the photographs enclosed, and his kind permission to publish them.

Perkins Slade: For their invaluable help on insurance matters.

Joyce Grimmet: For her help in getting started.





Mr Mark Iles (The Author)

THE AUTHOR

Mark Iles was born in Slough, England, in 1957 and joined the Royal Navy at the age of sixteen. He started his Taekwondo training while on the warship HMS Fife, gained his first degree black belt while on the destroyer Glasgow, and served in the Falklands War on the carrier HMS Invincible.

While in the RN he has travelled all over the world, from the North and South Poles, to America, Europe, the Indies, and the Far East. He was drafted to Hong Kong in 1984, where he opened the Tamar Taekwondo clubs. Shortly after his arrival Mark was introduced to Master Kwak Jae Young, who was to teach him so much about WTF style competition.

As well as participating in numerous tournaments, including the 7th Asian Taekwondo Championships hosted by Australia in 1986, Mark has also written a remarkably successful string of martial arts articles and short stories, which have appeared in various magazines in Hong Kong, America, and the United Kingdom. This is his first full length non-fiction book.

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CHAPTER 1 THE SPORTING ART

The History Of Taekwondo

Taekwondo is perhaps the most ancient of all martial arts, dating back some two thousand years to approximately 350 BC. Over the years it has been known under many names, most notably Taekyon, Soobak, and Tagyok. The term Taekwondo wasn't to be adopted until 1955.

The peninsula that we recognise today as Korea was one three separate kingdoms, Silla, Baekje, and Koguryo. The weakest of the three, Silla, was under constant harassment and attack by her neighbours, but still managed to survive for a total of 992 years, outlasting them both. Her success lay in a breed of warriors known as the Hwarangdo, which were young knights chosen from noble families.

To become Hwarangdo one had to pass many strenuous tests, including Soobak contests, of which only the winners were selected. These warriors, some in their early teens, prepared for eventual battle by attempting incredible feats of daring and endurance, such as swimming in lakes or rivers in mid-winter, climbing mountains, and running great distances. They excelled at archery, horse riding, and martial arts – both the fighting style of Soobak and Wrestling.

These fighting arts were also popular within the Kingdom of Baekje. Not only did the armies practice them there but the population enjoyed them as a whole. It's suspected that these systems were practiced in Koguryo too, although there isn't much evidence to support this.

Sadly many of the Hwarangdo were to die on the battlefields, protecting their homeland against the war-like intentions of their neighbouring kingdoms. But at

least they didn't die in vain, they succeeded in inciting their fellow countrymen to rise up and follow them on to victory, finally bringing all three kingdoms under one rule in 668 AD, with the aid of the Tang armies of China.

Silla was finally overthrown in 935 AD by a warlord by the name of Kyun Phun, who then founded the Kingdom of Koryo, the forerunner of today's Korea.

Well aware of the dangers presented by the powers outside their country Korea underwent a period of isolation in 1640. There were severe penalties indeed for anyone who tried to break these laws, people caught trying to leave the country during this period were immediately put to death. Travellers were turned away at the borders, and should any ship be foolish enough to enter port their whole crews were imprisoned. The only foreigners allowed in and out of the country at this time were ambassadors from China, Korea's only contact with the outside world.

In 1790 King Jeongyo ordered an illustrated book, 'Mye Dobo Tongi', to be compiled. This is the first known time that the Korean fighting arts were written down, and it contained not only the empty hand systems but also the many weapon systems of that day.



1-1 Front kick and jump reverse turning kick.

During the latter years of the Yi dynasty the main religion of Buddhism began to fade, and was eventually replaced by Confucianism. It was at this time that the scholars gained favor, while the warrior skills of Taekyon and Soobak were frowned upon, and because of this, these famous fighting arts began to lose their popularity.

The Korean period of isolation ended in 1873, and a few years later Japan took the sea port of Pusan by force. This port was soon being used by many other outside powers, including Russia. Eventually China had to relinquish her hold on Korea, and then Russia had the main outside influence.

Between the years of 1904 and 1905 Russia and Japan went to war over Northeast China, and much to everyone's surprise it was Japan who emerged the victor. This then gave her the chance to free Korea of Russian influences. Her position now secured Japan began to invade Korea in real terms, gaining complete control in 1910. It is said that seven hundred warriors fought the invading army with their bare hands, and it's believed by many that these were in fact Taekyon and Soobak experts.

During the Japanese suppression of Korea from 1910 until 1945 all the fighting arts were banned. Anyone caught practicing them faced a grim fate, immediate death or life imprisonment. Naturally this caused many of the teachers to go underground, where they trained only a select few students.

It wasn't long before Japan began exporting 'workers' from Korea to other parts of the Orient, where no such physical restrictions were in force. This allowed exponents of the arts to spread their knowledge throughout certain parts of Asia, as well as giving them the chance to learn new and varied techniques themselves, which they brought back with them when they eventually returned home.

Even today many people still mistakenly believe that Taekwondo originated from Chinese Kung Fu, which was created as a form of exercise. It's well known that Saint Dharma – a famous Buddhist monk – travelled from India to China in 520 AD and remained there for nine years,

teaching the monks at the Shaolin temple his fighting art. He'd devised this art during his many travels, to protect himself from wild animals and the many bandits that were around in that period.

What Saint Dharma had in fact done was to take some of the fighting techniques available at that time and perfect them. He studied the human body, learning its weaknesses and hidden strengths; then he watched the aggressive and defensive ways of animals, adapting some of these into his own unique system.

There is ample proof that Taekwondo was around long before the arrival of Saint Dharma. Take the murals painted at the Kakejochong and Mooyongchong tombs for instance. These depict what we now class as Taekwondo, yet date back to the Koguryo period between 3 AD and 427 AD.

While we dwell on ancient proofs of the Korean martial arts and their origins, it's well worth mentioning the statues of the warrior Kuemgang, which are located in the Sokkuram caves of Kyongjoo, the ancient capital of Silla. These date back to the 7th century and again show the fighting arts being practiced.

In 1943 the Japanese occupational forces began to introduce both Judo and Karate to the Korean populace. Just why this was done still remains obscure, although it's likely that the Second World War had a lot to do with it. Rumours remain that Taekwondo exponents infiltrated these classes, secretly adapting and weaving the best of these techniques into their own sub-styles.

Following the liberation of Korea by the Allies at the end of the Second World War, the Korean fighting arts came back into the open and were taught to the general public as they had been so long ago.

There were now, however, many more sub styles than ever before. Take the seven main kwans – or schools – for instance: Chung Do Kwan, Song Moo Kwan, Oh-Do Kwan, Moo Duk Kwan, Ji-Do Kwan, Han Moo Kwan, and Chang Moo Kwan. All of these were actually very similar, yet each had a slightly different emphasis in various fields, be it in pattern, technique, or weapon systems. Moo Duk Kwan – which at that time came under the bracket of

Tang Soo Do – relied heavily upon the fists, while Chung Do Kwan concentrated more on foot work (Chung Do Kwan is famous for its side kicks, turning kicks, reverse turning kicks, and back kicks).



1-2 High jump side kick.

1-3 Jump front snap kick.



Incidentally, the names of the sub styles are still retained to a certain degree, as branches of the WTF. Master Kwak, for example, is a master of the Chung Do Branch.

In 1955 many of the Korean fighting arts were brought together under the collective name of Taekwondo, and the Korean Taekwondo Association (KTA) was formed. The name **Taekwondo** was chosen for many reasons. Two of them being: a) the closeness of the name to Taekyon, and b) the facts that in Korean 'Tae' means to kick or kicking, 'Kwon' means to punch, while 'Do' means the way, or road; thus THE ART OF KICKING AND PUNCHING was born.

However, it soon became apparent that the syllabus presented by joining all these separate arts together was just too large. And so the joint systems, sweeps and throws, and many weapons systems – including: Korean sword, long and short sticks, and knife – were excluded from Taekwondo in general, although some people still practice them today.

Plans were soon laid to build a temple in Seoul, dedicated to the furthering of Taekwondo. This building was to be known as the now famous Kukkiwon.

In November 1972 the KTA opened the Kukkiwon and during the month of May 1973 they held the First World Championships there, with two hundred participants and officials from seventeen countries around the world. It was during this historic event that the Organisational Meeting of the World Taekwondo Federation (WTF) was held, with the participation of the leaders of represented national teams. At this meeting Dr Un Yong Kim was elected to his first four year Presidency of the WTF.

In the original art of Taekwondo one could use any part of the body as a weapon, and attack anywhere on the body. They could, for instance, punch to the face, kick to the groin, use finger jabs to the eyes, and so on. To fight like this in competition is evidently very dangerous, because everyone wants to win, and so there is less control. Hence the competition rules were designed.

These rules were laid down at the Organisational Meeting of the World Taekwondo Federation, and were specifically designed to prevent injury, yet also allow the sport

to flourish using good – and powerful – techniques. The rules now in force are just a progression of those originals. Over one hundred countries have now joined the WTF and incorporate these rules and regulations, and more are joining all the time.



1-4 Jump side kick and jump inner crescent kick.

The First Asian Taekwondo Championships were held in the Kukkiwon on October 18-29th, 1974. In the following years it was decided to hold the World Championships bi-annually, interspaced by the Asian Taekwondo Championships. Since then we've seen the inclusion of the Pan-Am and European Taekwondo Games, the African Championships, and the Asian Games themselves.

Taekwondo has once again become the national sport of Korea and has been mandatory in the training of the Korean armed forces for many years, (one of the requirements for the paratroopers is a black belt 1st degree), and it has even been placed on the curriculum of many children's schools.

These schools readily accepted Taekwondo because it is primarily a defensive art. This is shown during the per-

formance of patterns, (a combination of first defensive and then offensive movements, strung together in large numbers, and practiced in a continuous and fluid motion). This art is well known in the martial arts field for its destruction techniques. The reason exponents of Taekwondo have to break pieces of wood or bricks with hand and foot is simply to prove the power of correct technique, and to show that **their** technique is correct.



1-5 The author with inner knife hand strike.

So many countries are now participating in WTF events that recognition has been sought, and secured, from the International Olympic Committee (IOC). Having obtained this, and with the 1988 Olympics being held in Seoul, Taekwondo has for the first time ever been included as a demonstration sport, with the possible inclusion as a participating sport in future Olympics.

The Asian Olympic Committee (AOC) has already recognised Taekwondo as a participation sport, and thanks to this Taekwondo took part in the 10th Asian Games in Seoul, from 20th September to 5th October 1986.

Taekwondo has shot ahead in leaps and bounds since the short time of its conception. It has gone from being a

martial art and minor sport, to an international sport with millions of exponents all over the world. Apart from the one hundred plus countries who have WTF affiliations, nineteen armed forces use it in their training.

This ancient Korean art has indeed come a long way, but there is even further to go. We hope to see it soon as one of the top sports in the world today, if it isn't already!

Master Kwak Jae Young



1-6 Master Kwak Jae Young.

Master Kwak is an 8th degree in the art of Taekwondo, and one of the most respected instructors in the WTF. Amongst the many posts he holds are the Technical Chairman, as well as the Chief Instructor, to the Hong Kong Taekwondo Association.

He was born in Seoul in 1938 and, like so many of the world's top martial artists, was quite small as a child. To build himself up he began to partake in various sports, and eventually became interested in the rapidly developing art

of Taekwondo. His training began at high school, at the tender age of sixteen, and it was there that he gained his first degree black belt in September 1955.

In those days such an important examination was extremely difficult (it's no easy feat these days either). There was no such thing as a junior black belt, that came much later on, with the creation of the Kukkiwon. Anyone reaching the required standard had to wait until they 'became of age' before being graded up to 1st degree.

Of the many sub styles available at that time Master Kwak decided to learn Chung Do Kwan, under the renowned teachers Um Woon Kyu and Park Hae Man, now 10th degree and 9th degree respectively. As a lad Mr Kwak once asked his instructors how he could improve his technique, and was told that he ought to train on one specific kick each month – with as many as six hundred repetitions on each leg per day. This might seem rather excessive to many of us in this day and age, yet Master Kwak actually built this amount up to one thousand, and at times twelve hundred.

Master Kwak Jae Young graduated from Hanyang Technical High School in March 1957. At the age of nineteen he joined the army as an officer cadet, to carry out his national service; gradually working his way up to the rank of captain. In all, he was to spend three years in the armed forces, and his job was solely teaching Taekwondo. He vividly remembers training sessions spent on freezing windswept mountain slopes, amidst the snow and ice. Sometimes on the parade grounds he had as many as two thousand students training under him at one time, and had to instruct them by standing on a platform and speaking into a microphone.

As he progressed up the gentle learning slopes of Taekwondo, before reaching his current peak, Master Kwak also studied other martial arts, such as Hapkido, Judo, and Kendo; adapting many of their techniques into his own self defense.

When he eventually left the army in 1960 and returned to university to finish his studies in engineering, Master Kwak continued to train in the Chung Do Kwan, before moving on to the Kukkiwon upon its completion. There

he accepted a post as an instructor to the Korean National Police College, which he held from May 1965 until December 1975.

In 1968 Master Kwak met his wife, Kil 500 Sil. They were married in Seoul on 22nd September 1968 and now have four children; Kyung-A born in '69, Janet in '71, William in '73, and Sara born in '74. They are all now learning Taekwondo from their father.



1-7 Master Kwak with daughter Janet.

As the World Taekwondo Federation grew it began sending instructors overseas, and so it was in late 1976 that Mr Kwak and his entire family moved to Hong Kong to live.

In November 1978 Mr Kwak was promoted to the grade of 7th degree black belt, and he received his 8th degree early in 1986.

Each day he holds between three and six classes, sometimes even as many as seven. To achieve this Mr Kwak has to get up at five o'clock in most mornings, just to begin his own personal training. After a warming-up and light stretching, pressing ups, sitting ups and raising the knees – bringing the knees to the chest on alternate

sides while standing up, one hundred times within one minute – he then begins his kicking routine. In fact he still follows the advice given him by his own instructors so long ago – to concentrate on one kick for a set amount of time. Now, however, he's reduced this to one week periods and has cut the repetitions down to four or five hundred with each leg.

One of the many things that Master Kwak drums into his students is how to score points during a competition, which is obviously the main aim of this book. It's not good enough just being fit and keen, we must know where, when, and how to score!

Having completed the Taekwondo Leaders Training and become a Certified International Referee (First Class) and International Instructor Master Kwak also received a citation from the President of the WTF, Dr Un Yong Kim, in January 1976. This was for 'dedicated service and outstanding contributions to the development of Taekwondo as a world sport'.

Master Kwak has travelled all over the world promoting and advancing Taekwondo, coaching and leading the Hong Kong teams from championship to championship. These include the International Taekwondo Championships in Taipei January 1977, Pre-World Games Invitational Championships in Seoul city July 1978, and the 6th World Championships in Copenhagen during October 1983.

His excellence in this sport resulted in Mr Kwak being placed as Chairman of International Referees during the 1st Taekwondo Tournament in Kathmandu – Nepal – in February 1984, and also at the 6th Asian Championships that were held in the Philippines during November 1984.

Under his tireless guidance the HKTA has gone from strength to strength, and now boasts some fifty clubs, at which Master Kwak personally teaches over twenty. Amongst his many positions are Chairman of the British Forces (Hong Kong) Taekwondo Association, and Headmaster and Chief Instructor of Taekwondo Chung Do Branch in Hong Kong.

Master Kwak Jae Young's relentless pursuit towards the goals of the World Taekwondo Federation, his good humour and willingness to discuss this sport with anyone

at any time, have inspired a great many previously non sporting people to take up Taekwondo; so many of whom have eventually gained the honoured ranks of the black belt. This in itself is a fitting monument to a remarkable man.



1-8 The Korean Judo College Taekwondo Team during their visit to Hong Kong in 1987.

CHAPTER 2

EQUIPMENT

The Uniform

The black edging one often sees on Taekwondo uniforms stems from a time when the Korean Royal Family, nobility, and the Royal Guard used to wear black edging on their clothing. As the Royalty and military were instructed in the martial arts it eventually became the accepted practice for senior grades to wear this on their doboks (uniforms). The traditional suit was based on the style of clothing once predominant in the orient. This consisted of loose baggy trousers and an equally loose cross-over type of jacket.



2-1A One of the old style doboks.



2-1B
The modern dobok (uniform).

The modern WTF dobok, or training uniform, has now replaced the old style one, and it consists of the same baggy white trousers, and has a V neck top. There were several reasons why this change came about. The first was to distinguish Taekwondo from the many other styles of martial art in the world today, another reason was because the old type of uniform tended to look untidy after a relatively short time, and constantly needed adjustment. Lastly, the new style is more comfortable and a lot cooler to wear.



2-1C Showing trousers being tied.



2-1D Showing jacket being tied.

Beginners and coloured belts of Taekwondo wear the plain white suit with a white V-neck. Only when they reach senior black belt level are they permitted to wear a suit with a black V-neck. (By senior I mean as opposed to junior black belts, not the higher rank of dan grades). A junior black belt should wear the red and black V-neck top, thus showing that he or she is below the age of sixteen. At the age of maturity the juniors then have to take their dan grade tests.

Belts

There are still many different belt grading systems practiced in Taekwondo throughout the world, again

stemming from the old sub-styles days. However, the most common practice is shown below:

| | |
|----------|-----------------------|
| 10th Kup | White belt |
| 9th Kup | White belt yellow tag |
| 8th Kup | Yellow belt |
| 7th Kup | Yellow belt green tag |
| 6th Kup | Green belt |
| 5th Kup | Green belt blue tag |
| 4th Kup | Blue belt |
| 3rd Kup | Blue belt red tag |
| 2nd Kup | Red belt |
| 1st Kup | Red belt black tag. |

There are nine dan grades in all, although tenth degrees have been awarded. The degrees held by the black belt is usually signified by gold stripes on the right side of the belt, just below the player's name. The said belt is tied from left to right, as shown below.



2-2A
through 2-3E. How to tie the belt;
inclusive of 2-2A – 2-2E



2-2B



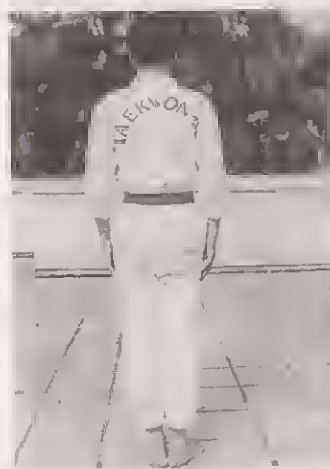
2-2C



2-2D



2-2E



2-2F
From behind the belt runs smoothly and is not crossed in any manner.

Personal Protectors

A personal protector is an item of protective clothing that is bought for one's personal use, such as a groin box. A good groin box is a must for obvious reasons, and it should be remembered that you cannot actually compete

without wearing one. These should be worn at all times during any type of sparring.

Good foam shin pads will prevent you from receiving barked or badly bruised legs, but try and purchase those with separate foot pads. The reason for this is that one is stopped from using the foot pads in many events. I once paid out a sum of money for a set of connected foot and shin pads, then had to cut them apart before being permitted to fight, as have so many other people I know. The reason behind this is that foot pads might easily make a kick sound like a perfect hit, while in fact it might well have been an ineffective attack. Taping of the feet, however, is allowed.

Although the chest guards take much of the sting out of incoming techniques, it is advisable for the female competitor to wear some form of added chest protection, such as one of the many good sports bras on sale, or even the new chest protectors available from many martial arts suppliers.

While many people do, and should, wear arm pads their use is not always enforced. The half-mitts are sometimes worn but are certainly not mandatory. In practice the arm and leg pads actually have two purposes, protecting the defender's blocking arms as well as the attacker's shins or feet.

Mouth pieces are not mandatory either, but are certainly advisable. Mail order mouth guards will do – if the instructions are followed correctly, (this usually consists of boiling the piece until it becomes soft and pliable, and easily adapts to the shape of one's mouth), but a visit to the dentist and a relatively small cost will ensure you better protection. Dentures are expensive, and nothing puts people off like 'gappy' teeth.

Head And Chest Protectors

These are self explanatory, and are usually supplied by the competition organisers. If you have a personal set, however, (one red and one blue – you may be called upon to wear either), there is no reason why you shouldn't be allowed to use them. I should state here that purchase

of these as personal items is relatively pointless and expensive, unless of course you have your own club. Make sure that if you do have some then you always know where they are, head and chest protectors are very easy to 'lose' in all the excitement.



2-3 Head and chest protectors as used when free sparring.

When your name is called out, you are designated a colour, find a chest guard that fits you comfortably. These range from the smallest size of one up to six. Too large a protector will inhibit your kicking, so choose carefully. If you cannot lift your knee to touch your chest then the one you have is obviously too large. Your coach should tie your guard for you, neither too tightly – because this will inhibit your breathing, nor too loosely – because the guard then fails in its purpose of protecting you.

When attacking the opponent always bear in mind that you can only score by hitting the coloured band on the protector, not the white area around it. Hence the chest guard also has two purposes, both to protect the wearer and to give the opponent a definite target area.

Head protectors are now mandatory under the WTF

rules, and we should always bear in mind that most injuries during sparring are not caused by the blow itself, but when the participant falls and bangs his or her head on the floor. The head gear also protects against injury from long or unkempt toenails, and unlike many of the earlier models available on the market the version recommended by the WTF doesn't inhibit one's vision.

Badges

Many people wear both the Korean and their own national flags on their dobok. This is fine, but the Korean flag should always be on the top of the right sleeve, and the player's own flag on the top of the left sleeve, not the other way around. Similarly a club badge may be worn on the right sleeve and an Association badge on the left breast, with the World Taekwondo Federation emblem on the right breast.

CHAPTER 3

BASICS

The reason that I have included this part is to explain to the non-Taekwondo readers just what we mean by our stances, turning kicks, axe kicks, inward blocks, and so on. Basics are of course the foundation stone that our martial arts careers are built upon, and such should be practiced as regularly as possible. I hope that the more experienced of you will bear with me for a moment or two, while I run over some of the more important of these moves.

This section will only deal with the stances, blocks, punches, and kicking techniques that might affect the competitor. I have drawn a line at the patterns and other basics, which can be learnt from other literary works aimed directly at the beginner.

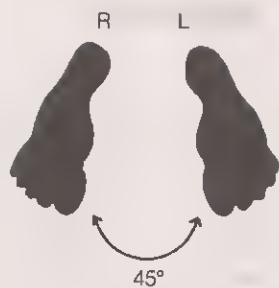
The Most Common Stances

Attention Stance

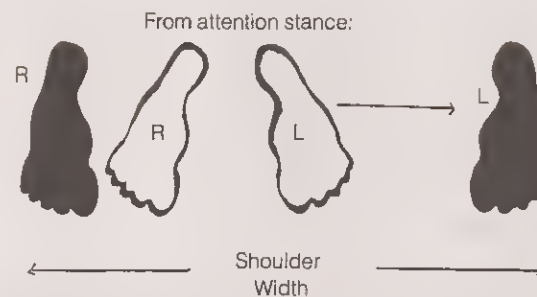
The attention stance (or charyeot sogi), really speaks for itself. It is the stance that one takes before bowing to the instructor, judges, or opponent. The body weight is evenly displaced between both feet and the heels are held together, with the feet at a 45 degree angle from each other. Both hands are held at their respective sides, with the hands straight. (Illustrations 3-1, A)

Ready Stance

From attention stance move the left foot shoulder width distance to the left, twisting on the ball of each foot so that the feet are pointing directly forward. Again the weight is evenly distributed. The common Korean terminology for this stance is 'chunbi sogi'. (Illustrations 3-2, A)



3-1. Attention stance.



3-2. Ready stance.

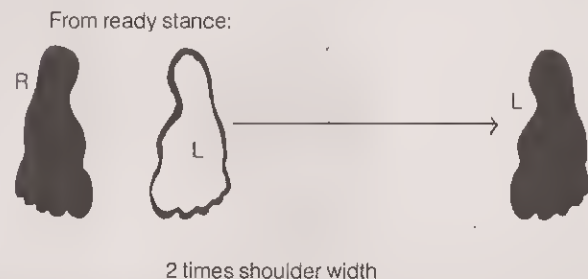


Sitting Or Riding Stance

From either the attention or the ready stance move the left foot to the left, until it is approximately twice shoulder width. Both feet are facing forward, (again by turning on the ball of the foot), and the body weight is evenly distributed. The reason that this stance is known as the riding stance is because one 'sits into' the stance, as if one is actually riding a horse. (Illustrations 3-3,A)

Long Or Forward Stance

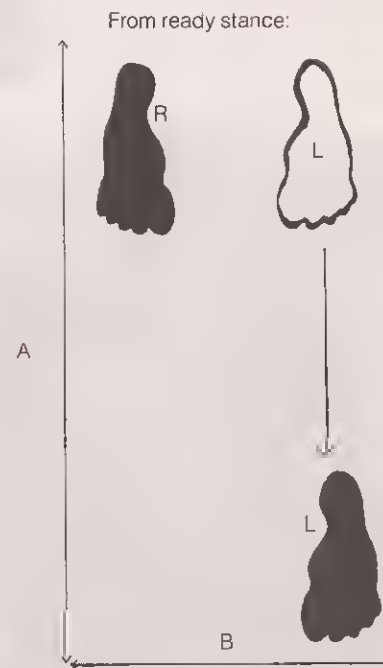
From ready stance move the left leg forward until it is one and a half times shoulder width from the rear (right) leg. Again the body weight is evenly distributed, although the front knee is bent and the back leg is straight (easily maintained by pushing the rear heel into the floor). (Illustrations 3-4,A,B)



3-3. Sitting stance.



3-3A. Sitting stance.



3-4. Long stance.

A. 1½ to 2 times shoulder width. B. Shoulder width.



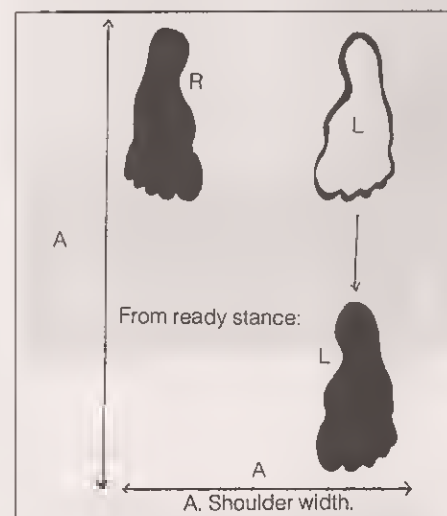
3-4A. Long stance, front view.

3-4B. Long stance, side view.



Walking Stance

From ready stance take one normal pace forward, just as if you are actually walking. The body weight is evenly distributed and both legs are straight in this case, (nobody walks with their legs bent). The distance is shoulder width in all directions.



3-5. Walking stance.



3-5A. Walking stance, front view.

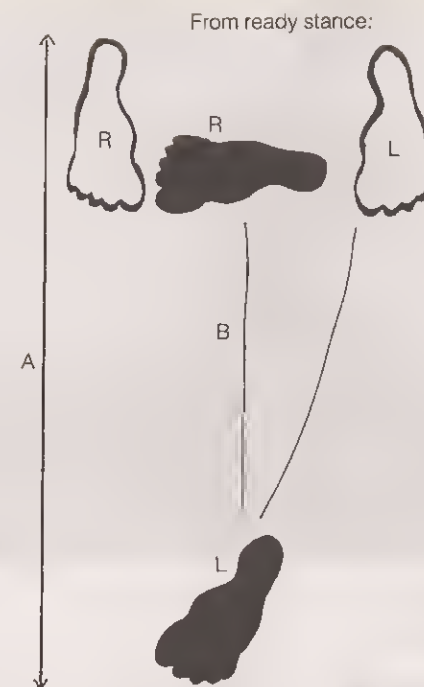


3-5B. Walking stance, side view.

Back Stance

From ready stance move the left leg forward, so that it is directly in front of the right foot, with the heels in line. You should pivot on the ball of the right foot, so that the right foot is at a 90 degree angle from that of the leading foot. The leading foot is *slightly* turned in, again gained from turning on the ball of the foot. The weight distribution in this case is much more different to the others I have shown. The back leg has 60 percent of the body weight, while the front leg has only 40 percent. Both knees are bent in this stance, and the rear shoulder, hip, and knee, should all be in line directly over the rear foot.

This stance can be tested by simply raising the leading leg. If you have to physically lean back on the rear leg before you can do this then your stance, and the weight distribution is wrong.



3-6. Back stance.

A. $1\frac{1}{2}$ to 2 times shoulder width. B. Heels in line.

3-6A. Back stance, front view.





3-6B. Back stance, side view.

The Fighting Stance

This is very similar to the Back Stance, although in this case the body weight is distributed evenly. This is the most common stance used in free sparring, because the weight distribution allows the competitor to 'bounce' lightly on the balls of the feet. It also allows us to move more rapidly in any direction than other stances.

3-7. Fighting stance.



Punching

The basic punch is the most effective when it is done correctly, using the hip twist to gain more power. If you just use your arms and shoulders then you don't get your full power potential from the technique. (See 'Hip Twist' on page 74).

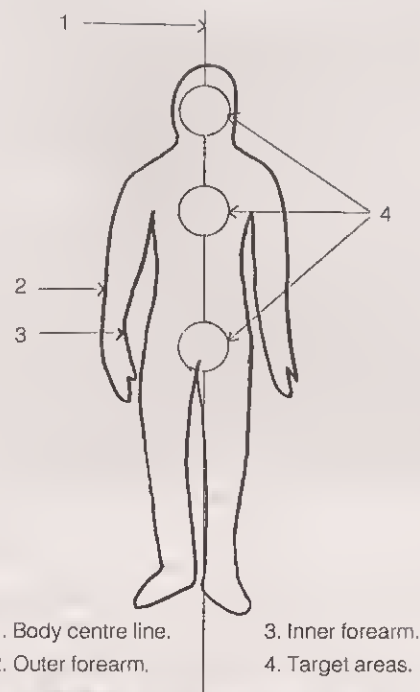
There should always be an equal action and reaction force. For instance, when punching with the right fist, the left elbow must snap back with equal speed and force, as if you are physically trying to elbow someone standing behind you in the ribs.

It is extremely important that the person executing the punch should relax as he delivers it, tensing only at the very last instant, as the fist actually strikes the target. By tensing your muscles all the time you are actually inhibiting the natural speed and fluid movement of the technique, speed and grace can only be obtained by relaxing. (When fighting in a tournament always try to relax, the more tensed up you are, the faster you'll be tired out. Another factor here is that you cannot help but telegraph your movements if you don't relax).

We can now see that the punch can actually be broken down into three parts. The first is that of the right fist striking, the second is the left arm pulling back, and the third is the left elbow striking back behind you.

Another old but salient point is that when punching from the sitting stance, (or any other stance come to that), always try and imagine three circles in front of you, high, middle, and low. These circles must be fist sized, and it is these areas that your fists must fill each time you punch. These imaginary circles should be directly in front of your nose, your sternum, and the groin.

3-8. Blocking and target areas.



1. Body centre line.
2. Outer forearm.

3. Inner forearm.
4. Target areas.



3-9A. Sitting stance, with punch.

The Lunge Punch

This is always done with the hand corresponding to that of the leading leg, ie: the right hand and right leg (Personally I always tell the student that this is like a swordsman lunging forward.). While this is not as effective as the reverse punch it is certainly a painful technique to be caught by, but unlikely to score in any tournament.

3-9B. Long stance lunge punch, front view.





3-9C. Long stance lunge punch, side view.

The Reverse Punch

The reverse punch incorporates the use of the hand corresponding to the back leg, (right leg back punch right hand. Reverse – when reversing the car you go **backwards**, right?), and is the most devastating punch allowed in competition Taekwondo.

So many people fail to use, or even practice, this simple yet powerful technique. I have actually heard some students during sparring shout out “You’re not allowed to punch me!” That is nonsense, to put it mildly. Mr Kwak’s constant advice is to develop the punch, and what’s more to use it! Particularly when moving in close to your opponent after blocking his attack.



3-9D. Reverse punch from long stance, front view.

3-9E. Reverse punch from long stance, side view.



Blocking

There is a tendency these days for the exponent to concentrate on avoidance of the attack, such as jumping or moving away, rather than actually blocking the technique. This is fine, but what happens one day when you can't move back? You might be stuck in a doorway somewhere, then what will you do?

I've been told by many martial artists, and have to agree, that one of the best ways to develop the many various blocks is to arrange yourself opposite a partner, (both of you in sitting stance), and actually block against each other's blocking arm at the same time. As in the punch we still have the action and reaction movements, while one arm is blocking the other is 'elbowing back'. The Taekwondo blocks use the inner and outer forearms, (see illustration 3-8) and also the heel of the palm, which is often referred to as 'palm heel'.

The Inward Block

This uses the outer forearm, and is swung from the extreme outside of the body in towards the body's centre line.

3-10A. Inward block from sitting stance.



3-10B. Ready ..

3-10C. ... inward block against turning kick.



The Rising Block

This block comes from the inside of the reaction arm, and is pushed up and into the opponent's downward attack. You should never have to use this against a high section punch during a bout because all high punches are illegal, (see "Warnings" and "Loss Of Points" in chapter 4). Having said that, one should always be prepared for the unexpected. (Illustrations 3-11A,B,C)

The Inner Wrist Block

As the name suggests this block uses the inner forearm. Unlike the others this block is actually brought from below the reaction arm, (the others are usually brought from inside the reaction arm). (Illustrations 3-12A,B,C)



3-11A. Rising block against hammer fist in sitting stance.



3-11B. Ready ...



3-11C. ... rising block against hammer fist.



3-12A. Inner-wrist block from sitting stance.

3-12B. Ready ...



3-12C. ... inner-wrist block against lunge punch.

The Forearm Block

This is an extremely powerful defense indeed, and one of my own personal favourites. The power gained from a good hip twist should be enough to stop most of the most powerful attacks quite easily. This block uses the outer forearm. (Illustrations 3-13A,B,C)

Low Section Block

The low section block uses the outer forearm, and is one of the lesser used Taekwondo defenses, during competition. This is purely because the rules dictate that the body can be attacked above the belt, and this block is designed to defend against attacks below it.

(Illustrations 3-14A,B,C)



3-13A. The forearm block from sitting stance.



3-13C. ... forearm block against turning kick.

3-13B. Ready ...



3-14A. Low section block from sitting stance.





3-14B. Ready .

3-14C. ... low section block against front kick.



Inner Forearm Inward Block

This block is very effective, because it allows you to turn your body for a back or reverse turning kick quite easily. It is also one of the easier blocks to learn and one of the quickest to perform, and is brought in from the outside of the body towards the centre, using the inner forearm. (Illustrations 3-15A,B,C)

The Knife Hand Guarding Block

When moving forward to perform this block – also known as the double knife hand block, (or sudo debi marki) – the top half of the body remains rigid until you have actually stepped forward, then both arms are lifted higher and are swung down from high above the rear leg towards the leading leg. This block uses the outer forearm, and is only ever done in the back stance. Again, as in all blocks, the hip twist is extremely important. (Illustrations 3-16A,B,C)

3-15A. Inner forearm inward block, from sitting stance.





3-15B. Ready ...

3-15C. ... inner forearm inward block
against middle section turning
kick.



3-16A. Knife hand guarding block, prac-
ticed hand to hand from back
stance.

3-16B. Ready ...





3-16C... knife hand guarding block against side kick.

Forefist Guarding Block

Both guarding blocks are so named because they were initially designed to protect the ribs during free sparring. (This is, or was, the stance that one used to take when told to get ready – or *chunbi* – during free sparring.) The knife hand guarding block and the forefist guarding blocks are very similar in regard to their purpose and delivery. The difference in this case is that the fists are clenched. (Illustration 3-17)

Palm Heel Blocks

The heel of the palm can be used to block in many different ways – by pushing the incoming attack down, to one side, or even upwards. The best way to practice these series of techniques is to sit opposite your partner, (both in sitting stance), and for him to throw punches at you, while you attempt to block them with the heel of your hands. The first punches should be fairly slow, the basic forefist punch. Then after a while you can do all different kinds of hand attacks, from various angles – slow, then

fast! In full contact competition one should, however, be more than a little wary of the danger of injuries to the fingers, easily caused by misblocking. (Illustrations 3-18A,B,C)



3-17. Forefist guarding block, side view.

3-18A. An inner palm-heel block against punch, in sitting stance.





3-18B. Ready ...

3-18C. palm-heel centre block against lunge punch.



Foot Blocks

The feet can be used to block in several ways, with the side, front, or crescent kicks. (For delivery of these see "The Most Common Kicks"). These blocking kicks are used mostly to stop an incoming kick or punch, with the possible exception of the crescent kicks which can be used as an attack in themselves. A blocking kick is often immediately followed up with a second, attacking, kick with the same foot. One should be careful when using low blocking kicks in case the referee misconstrues them as a low section, and thus illegal, attack.



3-19A. Front blocking kick.



3-19B. Side blocking kick.

The Most Common Kicks

It is said that the higher you raise your knee, the higher you can kick, and this is definitely the case. We should always raise the knee, even for a low section blocking kick. Initially this might be considered slower, until you get used to it, but it allows much more power to be gained from the hip twist.

The Front Kick

This kick incorporates the ball of the foot, with the toes pulled up and back; unless of course one is doing a pushing kick with the bottom, or 'flat', part of the foot.



3-20A. Ready, foot to foot.



3-20B. Attacker raises the knee for ...



3-20C. ... front kick.

The Side Kick

Here the knee is raised as per the front kick, but then as the kicking foot is thrust out the corresponding side of the hip is also thrust towards the target, so that at the moment of impact one's foot, hip, and shoulders are all in line. For this technique one uses the 'blade' or 'side' of the foot. (Illustrations 3-21A,B,C)

The Turning Kick

Sometimes known as the roundhouse kick, this turning kick is extremely powerful and is in no doubt the favourite of the competitor in general. There are in fact two different types of turning kick. The first is delivered much the same as the side kick, with the knee turned just slightly away from the supporting leg. This is much faster than the second way, and often fools the opponent into thinking a side or front kick is coming. (Illustrations 3-22A,B,C)



3-21A. Ready, foot to foot.

3-21B. Attacker raises the knee in preparation for ...





3-21C. ... side kick.



3-22B. Attacker raises his knee to the side ...



3-22A. Ready, foot to foot.



3-22C. ... and attacks with turning kick.

The second method is slower than the first but much more powerful. Here one raises the attacking leg, so that it is almost horizontal to the ground, and then uses the hip twist. NB: One always strikes with the flat of the foot in competition, the ball of the foot is only to be used for destruction, or training in the dojang, (training hall).

(Illustrations 3-22D,E,F)



3-22D. Ready, foot to foot.

3-22E. Attacker raises the knee, more directly forward this time ...



3-22F. ... and executes middle section turning kick with the ball of the foot.

The Axe Kick

Sometimes known as the cut-down kick, this attack is another competition favourite. In this technique one raises the leg as high as possible, in a manner similar to a front leg stretching kick, and then slams the bottom of the foot onto the opponent's head, again with the flat of the foot, not the heel. (Illustrations 3-23A,B,C,D)

The Back Kick

With the back kick one attacks with the rear leg, raising it and pivoting in one fluid motion, so that your back is actually facing the opponent for a split second or two. It is very important that the knees be together once the leg is raised, otherwise you may find you'll completely miss the target. From here the kicking foot is thrust back into the opponent's body, usually only to middle section. Immediately the attack has been executed, pull the foot back and turn to face the opponent, because it is not only illegal to keep your back to the opponent but dangerous too. (Illustrations 3-24A,B,C)



3-23A. Ready, foot to foot.



3-23C. ... swings his leg up high ...



3-23B. Attacker raises his knee ...



3-23D. ... and slams it down into the opponent.



3-24A. Ready, opposite stance.

3-24B. Attacker turns away from his opponent, raising his knee ...



3-24C. ... and executes middle section back kick.

Reverse Turning Kick

As 'reverse' suggests, this kick comes from the back leg. As in the back kick one turns away from the opponent, showing him his back for just a moment. From here the rear leg is whipped up and around, using the speed and power gained from the body's spinning motion.

(Illustrations 3-25A,B,C,D)

Reverse Hooking Kick

The movement here is similar to the reverse turning kick, except that the attacking leg is thrust out — not around. When the leg is almost past the opponent the foot is hooked back into him. This technique is often faster than the reverse turning kick, and is generally used at shorter range. (Illustrations 3-26A,B,C)



3-25A. Ready, opposite stance.



3-25C. ... turns his body, raising his leg up ...



3-25B. Attacker raises his leg ...



3-25D. ... and executes a high section reverse turning kick.



3-26A. Ready, opposite stance.

3-26B. Attack turns away and raises knee...



3-26C. ... the attacking leg is thrust out and hooked back, into the opponent.

Twisting Kick

This kick is often applied where a front, side, or turning kick is unlikely to hit the opponent. The reason for this technique success is that it slips through the guard quite easily. While it is a powerful and useful technique in the street it is difficult to apply in competition.

(Illustrations 3-27A,B,C)

Crescent Kicks

These are primarily designed as blocking kicks, but can be used for attack. There are two types of crescent kick, inner and outer. The inner crescent kick uses the instep, while the outer crescent kick blocks with the blade, or outside, of the foot. (Illustrations 3-28A,B,C,D,E,F)



3-27A. Ready, foot to foot.



3-27B. Attacker raises the knee ..



3-27C. ... and twisting kicks to the middle section. Note: This kick can be used at 45° and 90° to counter an unsuspecting assailant.



3-28A. Ready, foot to foot.



3-28B. Raising the knee away from the body the defender prepares ...



3-28D. Ready, foot to foot.

3-28C. ... to swing his foot in towards the centre of his body, blocking the kick with his instep.



3-28E. Defender swings kicking leg in to the centre of his body ...



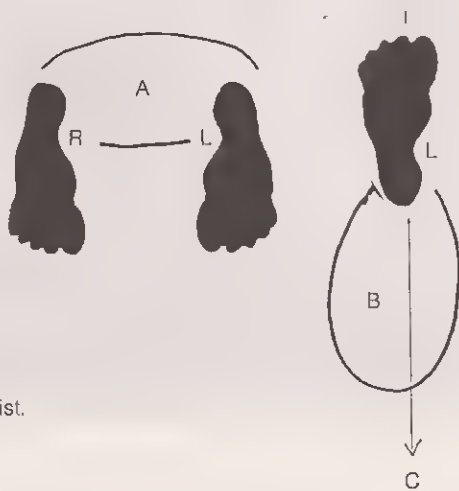


3-28F. ... and then swings the foot out and away from his body, blocking the punch with the side of his foot.

The Hip Twist

The mistake many people make is to use only the strength of their arms and legs in any attack or defense. This is totally wrong, and if everybody did this then the strongest person would obviously be at an advantage.

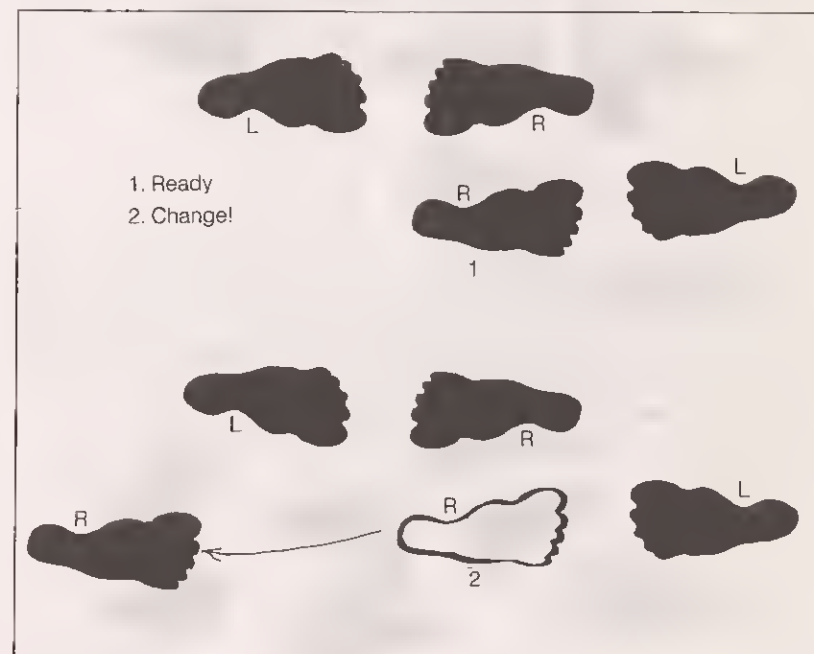
The hip twist is as the name suggests, when moving forward – say to block – we turn the hips away from the opponent or incoming attack, and then suddenly thrust the hips forward, executing the block etc. as we do so. When kicking, raise the knee and then just as you execute the kick thrust your hips into it!



3-29. The hip twist.

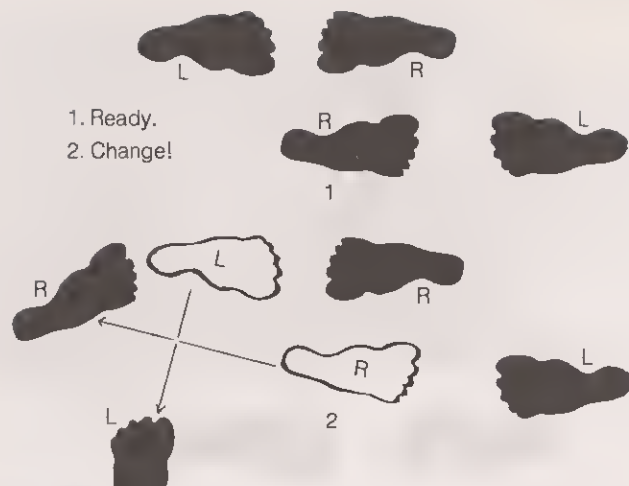
Stance Changing

This is a very simple but effective technique, of which there are several variations. The most common is where two players both have the right leg forward, and are so close together that neither of them can kick. What one player then does is to stance-change as rapidly as possible, moving the leading leg back in a sort of skipping motion, thus giving himself, or herself, room to create an effective attack.



3-30. Straight stance change.

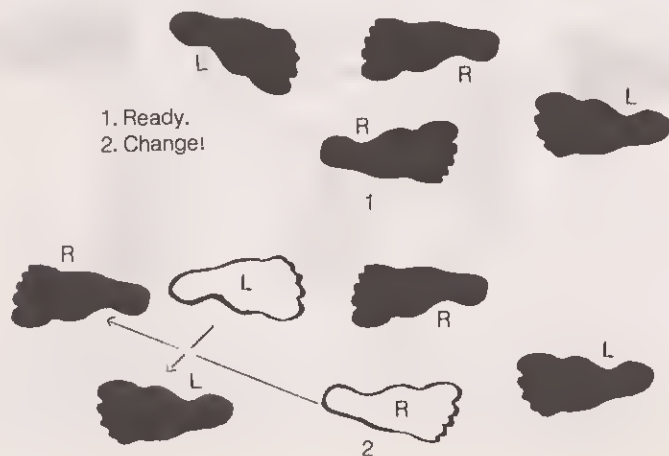
The next form of stance change is changing into an 'X' or cross stance. This allows us to perform such techniques as the side pushing kick, or front hooking kick, with relative ease.



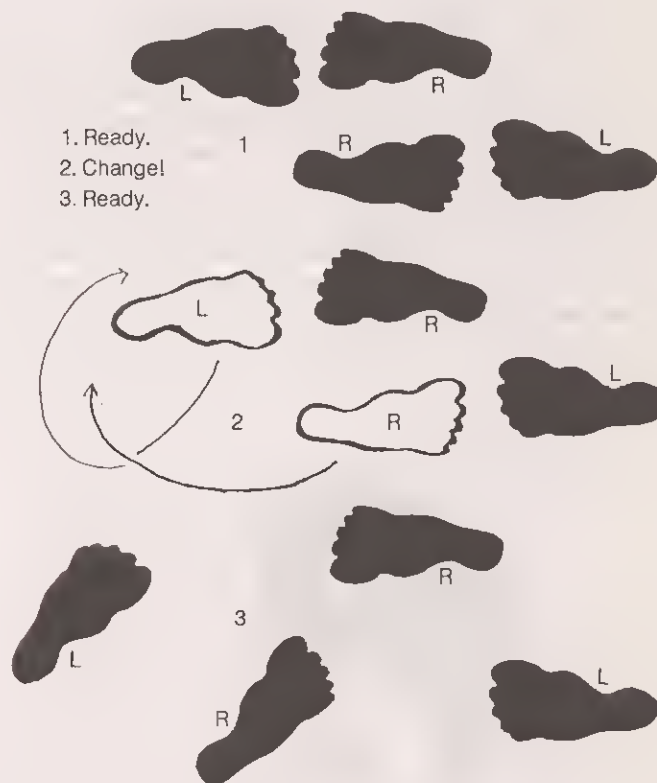
3-31. Cross stance change.

With the 180 degree stance change you imagine the heel of your leading foot to be an arrow, and turn 180 degrees in that direction. During this you show your back to the opponent for a moment, but no matter. This is also known as the reverse stance change, and it allows you to execute a back kick or reverse turning kick with ease.

3-32. 180 degree stance change.



The 360 degree stance change is done in the same manner as the 180 degree version, with the exception that in this case you turn completely and end up in the position you started in. This is primarily to confuse the opponent, and is often done several times in succession just prior to an attack, (for instance clockwise then anti-clockwise, or vice versa), such as the turning kick.



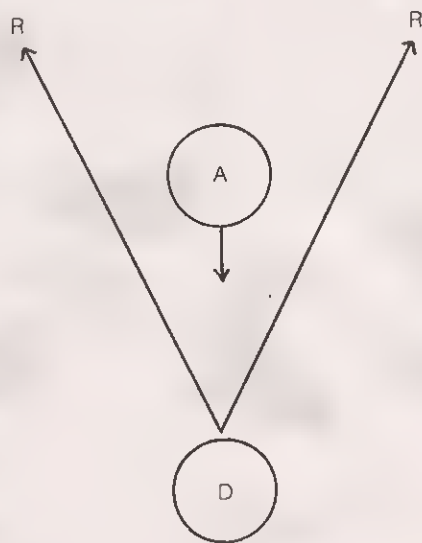
3-33. 360 degree stance change.

The main aim of the stance change is to give you, the competitor more room to perform your technique, so you must usually move back slightly when doing them. The feet, however, should not be lifted too far off the floor,

but should skim it lightly as you change stance. This technique should be performed as **rapidly as possible**, otherwise you are going to give your opponent a chance to attack, and possibly even to score. Like everything else in Taekwondo the stance change should be practiced until it comes naturally, then you will have a highly useful weapon in your armoury of technique.

Retreating In A 'V'

The average martial arts exponent will usually only move forwards or backwards when fighting, the trouble here that once you start moving backwards it's extremely hard to stop doing so, particularly if you are under pressure at the time. To combat this one can imagine a V shape in front of you, with the opponent between the prongs and yourself at the base. As the opponent attacks you **retreat forward**, following either the left or right prong, counter-attacking your opponent as you go past him.



3-34. Retreating in a 'V', (add notes: A: Attacker. D: Defender. R: Directions of retreat forward).

This is a very good technique if it can be weighed off properly, because the combined speed of you and your partner's movements make it so fast.

The Law Of Opposites

As most of us know the martial art of Taekwondo is both a hard and a soft style of fighting. By this I mean it has hard, solid blocks like many karate styles, as well as the soft flowing blocks favoured by many variations of Kung Fu, which allow the opponents attacks to be guided gently past you.

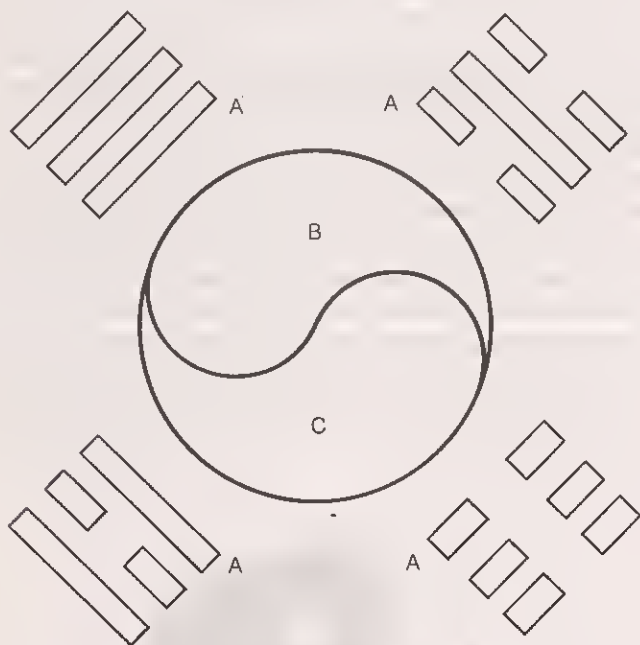
This is often known as the Law Of Opposites, like hot and cold, action and reaction, light and dark, give and take, and so on. But even a soft style can be hard when it needs to be. Compare all this to water. If you were to jump from a high diving board into a swimming pool, you might either cut into the water easily, with hardly a ripple, or you may 'belly flop', which would no doubt be hurt like blazes.

The well-known symbol for the Law Of Opposites is the sign of 'Yin and Yang' or 'Um and Yang', (see below).



3-35. Yin and Yang.

Now compare this to the Korean national flag, and we can see just how much the martial arts have influenced Korea itself. To my knowledge Korea is the only country in the world which has this powerful sign as part of their flag.



3-36. Korean national flag.

CHAPTER 4

THE COMPETITION

This chapter outlines the many rules and regulations that affect the competitor. No doubt many of you reading this will already know what to expect, while others may be thinking of entering their first tournament. For the first this is a handy reference, and for the latter I hope it will be a guide to a successful career as a competitor.

The Championships

Apart from the many regional and national tournaments held in each country, there are also a number of international events. The most obvious of these are the World Championships and the World Cup. Both of these are bi-annual and are hosted by a different country each time. While any country can enter either of these events, we usually find that the World Cup will consist of around sixteen or so participant nations, while the World Championships often boasts between sixty and seventy.

The Asian Championships are a continental event, like the European and African Championships and the American Pan-Am Games. The Asian Games are totally separate from the Asian Championships, and are actually the Asian Olympic Games, hence they are only held once every four years.

Invitational games usually consist of a limited number of participant countries. They are held to promote Taekwondo, and also to allow the host nation's team to have a chance to gain more experience.

Taekwondo now has the chance to join in the Olympics as a demonstration sport. While this will be in fact a proper championship, the medals the winners obtain will not count towards their countries' total, as do the other 'participant' sports. It is hoped that after these games Taekwondo will be given the recognition that it richly

deserves, and be granted the honour of becoming an Olympic participant sport.

Point Scoring

1. A middle section punch, one point. (Note: abdomen to nipples only, there are no higher punches allowed what-so-ever).
2. Any middle or high section kick, one point. (Note: it must be a good, solid hit, enough to stagger the opponent).
3. Any non-foul attack with the foot or fist which knocks the opponent to the ground scores one point.

Points to remember: No kicking below the belt, or punching to the face. Kicking only includes the use of areas below the ankle – not the knee; and the flat areas of the foot should be used in place of the heel or ball of the foot.

Loss Of Points

All the following result in the loss of one full point. The referee will stop the bout to declare this deduction. Should the competitor lose three points in total, he will be disqualified, and the opponent will be declared the winner.

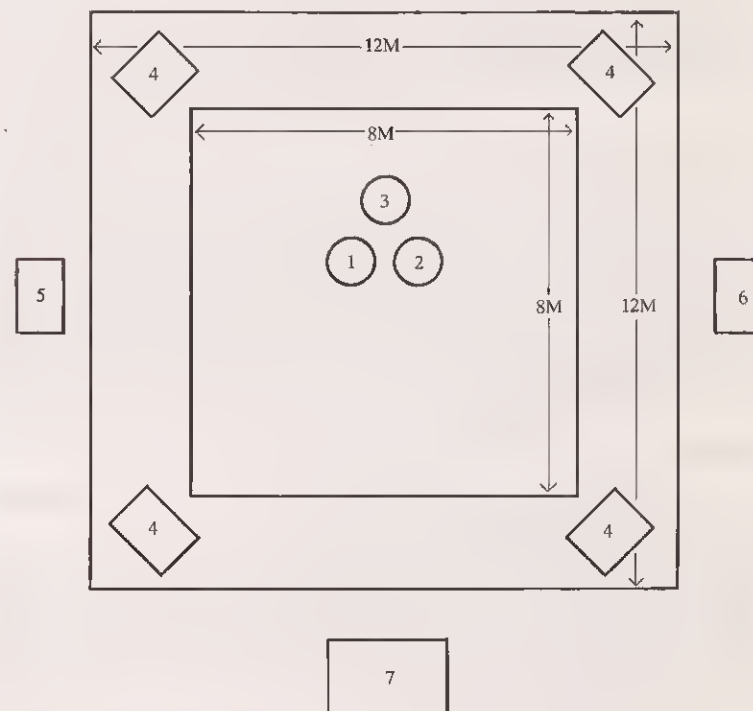
1. Attacking the opponent while he or she is on the ground.
2. Punching to the face.
3. Butting.
4. Deliberately ignoring the referee's command to break and attacking the opponent.
5. Threatening behaviour, swearing or general misconduct.
6. Leaving the fighting area, 12m x 12m.

Warnings

All the following result in a public warning and the deduction of 0.5 of a point. These are counted in total, not each round. Should a contestant collect six deductions,

he will be declared the loser.

1. Holding an opponent. (Some people are actually taught to kick and then hold, thus preventing the opponent from attacking. This is wrong, and the player should be penalized for it).
2. Showing one's back to the opponent, purposely to evade or inhibit an attack.
3. Leaving the 8m x 8m boundary. (See illustration 4: 1).



COMPETITION AREA

4-1. A rough of the competition area itself. Notes to be added as follows: Numbers 1, 2, and 3 are the start/finish positions of the players and referee. The jury, number 7, is sat at a table.

1. Blue competitor.
2. Red competitor.
3. Referee.
4. Judges.
5. Blue coach.
6. Red coach.
7. Jury.

4. Attacking with the knees.
5. Deliberately throwing the opponent to the floor.
6. Pretending injury.
7. Keeping to the 8m boundary line, and/or moving around it.
8. Attacking the groin.
9. Pushing the opponent with the shoulder, body, or hand.
10. Falling to the ground on purpose.
11. Punching to the face.
12. Making undesirable remarks, or misconduct – by either the contestant himself or the coach.

NB: At one time players used to lose one full point for attacking the groin area. After much discussion this was eventually changed to a warning, or loss of 0.5 of a point. This was because it was decided that a player should be able to defend himself against any low attack. Should any player punch his opponent in the face and draw blood, the guilty party will lose one point, if there is no blood visible – including inside the mouth – then the guilty party will receive a warning.

Decisions

1. Win by disqualification.
2. Win by withdrawal of opponent.
3. Win by injury.
4. Win by knock out, (declared following a count of ten seconds, in Korean).
5. Win by points.
6. Win by deduction of points.
7. Win by superiority of player. (In the case of both contestants holding the same score the decision is taken on superior techniques used.)

Items Mandatory For Competition

1. Each contestant **must** have a valid WTF or recognised national certificate, (either the 10 x 8 inches or ID card type), and produce it on request.

2. A WTF dobok (uniform) must be worn.
3. Personal protectors, including groin guards, shin and elbow pads, and in the woman's case a sports bra or breast protector can be worn. Ladies may also wear white tee shirts, if they so desire. (For further details on this subject see chapter 3, "Personal Protectors")

Trophies

There are four prizes for each category. Either a trophy for first, second, and two third places; or one gold medal, one silver, and two bronze.

Stimulants

The use of drugs – taken by any means – and stimulants such as alcohol, either before or during a match, will result in immediate disqualification.

I should also mention here that smoking or drinking at any time while wearing the dobok is specifically frowned upon, and exponents are asked to refrain from this practice. At least get changed into a track suit before indulging, and do so at the **end** of the competition.

Jewellery

It should be noted that no jewellery of any kind is permitted. This includes watches, ear rings, rings in general, necklaces, or any other kind of decoration. False teeth should always be removed prior to each match, in case they become broken and choke the wearer.

The Competition Itself

Some of the most important points that entrants should learn are the valid scores, deduction of points, and the warnings: all of these will effect your fight. Aside from that I must again stress that all players must hold a valid WTF or recognised national certificate, (see the section in this chapter entitled **Certificates**). These will be checked at the beginning of each competition. Applica-

tion forms for the tournament must be received by the organising committee by the date stipulated, complaints by other players objecting to late entrants may result in some people being unable to compete. To get around this some countries are introducing a cash penalty for late entrants. This doesn't apply to Korea, who has been known to accept entrants on the day of the competition.

On the day of the event the team coach must confirm his player's presence. Lots for placement are usually drawn in front of the organisers and team managers one day before hand. If a player's presence is not confirmed, then this may well result in a 'by' for his opponent, (A 'by' is that the opponent is put through to the next round without having to fight – a win by default).

Competitors must weigh in on each day that they fight. On the first day this is at least two hours before the start of the competition itself, on the second day it must be one hour. (For weight categories see table 4:1)

| WEIGHT DIVISIONS | |
|------------------|---------------|
| Categories | Weight In Kg: |
| <u>Male</u> | |
| Fin | Up To 50 |
| Fly | 50 - 54 |
| Bantam | 54 - 58 |
| Feather | 58 - 64 |
| Light | 64 - 70 |
| Welter | 70 - 76 |
| Middle | 76 - 83 |
| Heavy | Over 83 |

| | |
|---------------|----------|
| <u>Female</u> | |
| Fin | Up To 43 |
| Fly | 43 - 47 |
| Bantam | 47 - 51 |
| Feather | 51 - 55 |
| Light | 55 - 60 |
| Welter | 60 - 65 |
| Middle | 65 - 70 |
| Heavy | Over 70 |

Table 4-1. Weight Categories.

NB: There were initially eight weight categories, which was at one time increased to ten. The number has now been dropped down to eight.

Competitors should don their personal protective clothing well before the first round. If you haven't loosened up you should begin doing so at least thirty minutes prior to the first round. In the local competition the coloured belt categories can be any grade from 8th to 1st Kup, hence a player who is a yellow belt might easily find himself facing a red black. International events consist of black belt only.

Each name is called three times. The first is three minutes prior to the first bout, giving the players time to don their trunk and head protectors. It is at this stage that they are informed whether they will fight as the blue or red contestant. The trunk protector must reflect the correct colour. The competitor's name will be called twice more, in the space of one minute. Failure to report to the officials within one more minute will again result in the opponent getting a 'by'.

Only the coach and named player can enter the competition area, (see illustration 4:1). The coach should have with him a bucket of cold water, a flannel, a towel, and a plastic drinking bottle, (usually the squeeze kind with a plastic straw in the top for squirting into the player's mouth). Never use a glass container, as it can be easily broken and then can damage a player's foot. The coach should ensure that his player's trunk and head protectors are firmly in place.

At the referee's command 'chung' (blue) and 'hong' (red) the two opponents enter the 8m boundary and approach the referee.

With the referee between them both competitors will turn and face the jury. At the referee's command 'charyeot' they must come to attention, at the order 'kyeong-gye' they bow. This is followed by 'jwawoohyang-woo', meaning to turn and face – the opponent. Again will come the orders 'charyeot' and 'kyeong-gye', (attention, bow). The referee will now check if each player is wearing the groin guards, elbow and shin pads, and if both trunk and head protectors are correctly affixed. He will also check that no jewellery is being worn and that nails are cut short.

When he is at last satisfied that all is well the referee will step to the centre of the two players. Facing the jury he will move his right leg back into long stance. Raising his right hand parallel to his face, the referee will now shout 'chunbi!' (ready!) This is the signal for both players to move their right legs back into the free fighting stance*, and 'kiap' (shout) to indicate that they are ready.

The referee will now call the round number aloud in Korean, also indicating this by raising either the first, first two, or first three fingers of the raised hand. The Korean term for round is 'hoe-jeon'; hence we have 'il-heo-jeon' for round one, 'yee-hoe-jeon' for round two, and 'sam-hoe-jeon' for round three.

When he is completely satisfied that both players are indeed ready to fight, the referee will shift his left (leading) foot back, simultaneously dropping his right hand in a downward chopping motion, and shouting 'shijak!' (begin). The referee always shouts the orders, to ensure that he can be heard by the contestants. While on the subject of shouting, I should mention here that the coach cannot call out advice to his player during the bouts, and that he must wait until the rest periods before conversing with said player. Should the players leave the 8m boundary, the referee will stop the bout, and return them to their start positions. They cannot score outside the 8m boundary in any circumstances.

There are usually three rounds of three minutes duration, punctuated by one minute rest periods. At the discretion of the local authorities this, if necessary, may be changed to three rounds of two minute duration, with thirty second rests.

At the end of rounds one and two the referee will shout 'goman' (stop), and after both players have returned to their start positions, the referee will then say 'shah' (meaning rest). The players now return to their respective coaches, until the referee calls them up for their next round. Bowing is only done at the beginning of round one and end of round three.

During the rest periods the player sits on the coach's chair and listens to his advice, taking a small drink from the water bottle as necessary. The coach checks for injuries and again ensures that the protectors are still okay, while generally boosting the confidence of his fighter.

Rounds two and three start with the simple commands from the referee 'chung' (blue) and 'hong' (red), summoning the players to him. When the players reach their marks in the 8m square, they come to attention and the referee shouts 'chunbi' (ready). The referee again indicates the round and then shouts 'shijak' (begin).

Stopping The Fight

The coach himself can give up the fight on behalf of his

* This used to be the forefist guarding block, or palmok debi marki, and still should be so, but times have changed and many players just take their fighting stance.

player. This is done by the coach throwing in the towel – meaning literally 'we concede'. This is done if it is obvious that the player faces a far superior fighter and will get hurt if the match continues; or, if the player is already injured and wishes to withdraw.

The coach can also try and catch the referee's attention during the match, for instance indicating that his player's protectors are loose. If the referee agrees that there is just cause, he will shout 'kalyeo' (break), and make the 'shigan' or time signal. This is done by placing the left palm over the right finger tips, thus forming the letter 'T'. The time signal stops the clock, which automatically starts again upon the match's resumption, ('gyesok' – continue!).

To stop the bout the referee shouts 'kalyeo' (break), after the opponents return to their respective starting positions in the 8m boundary, stepping back into the fighting stance with a 'kiap' (shout). The referee can now give a deduction of point or warning if needed. If he halted them, say, because they were straying too close to the edge of the combat area, and if he now wants them to continue, the referee will say 'gyesok'. If the player ignores the referee's command to break, he is liable to lose one full point, (see "Loss Of Points").

Should one player be knocked down, the referee will stop the bout and count from one to ten in Korean, (the clock does not stop however). If, at the count of ten, the player has not risen, then the referee will declare the other fighter the winner. Should both players be knocked down and one recovers, the referee will continue to count to ten, ruling out the one still down if he does not stand up in time. If both players fail to make the count, then the judges decide the result upon the previous score, or techniques used. It is irrelevant whether or not the round has finished or not, the count must continue.

A player is allowed one full minute to get first aid during the time signal. If it takes longer than that, he will be disqualified, (eg: even if he cannot stop the blood from a broken nose in that time). There should always be a medical doctor present at every competition. On advice from the doctor the referee may decide to stop the fight him-

self, taking into account the cause of the injury. If, as a result of a foul attack, a player is unable to continue the fight within one minute – or resigns within one minute – then the guilty party loses the match. However, should the player be injured as a result of a foul attack and decide that he cannot continue **after** one minute, then **he** loses the match.

Incidentally, a player can lose the match by protesting a referee's decision, and refusing to continue the fight after one minute. The best thing to do, if a player is dissatisfied, is for his manager to take the case to arbitration afterwards. There is always a committee for this at all international events.

The End Of The Match

At the end of round three the referee will shout 'goman' (stop). Both players now return to their marks in the 8m square and take up the fighting stance, right legs back, and kiap. The referee now shouts 'charyeot', 'kyeong-gye' (attention, bow), and the opponents bow to each other. This is followed by 'jwawoohyang-woo' (turn and face – the jury), 'charyeot', 'kyeong-gye'. The players now stay on their respective spots and patiently await the match decision.

During this time the judges approach the referee one by one, and hand in their score sheets, folded in half, (see illustration 4:2). On receipt of all four sheets the referee approaches the jury, bows, and hands them in without having looked at them, then fills in his own score sheet and hands that in also. The jury now assesses the marks and makes their decision.

The referee now returns to stand between the two players, holding the innermost hand of each. Having received the jury's decision the ref' will hold up the hand of the winner. Should the referee hold up the wrong hand, the jury must tell him to change the decision before the players leave the competition area; otherwise it might be possible for a player to quickly force the referee's arm up – as if the referee has declared him the winner, then happily leave the contest area, leaving

behind him a stunned referee and a bewildered opponent.

Both fighters should now shake hands, to show that there is no bad feeling between them, then walk over to the opponent's coach. The players come to attention and bow, (this is returned by the coaches), before returning to their own coaches – to whom they repeat the procedure – and then leave the contest area. Trunk and head protectors are usually removed away from the competition area.

JUDGE'S PAPER

Date _____

Weight Division _____

Contest No.: _____

Chung

Hong

| | | | | | | |
|---------|-----------------|--------|---------|--------|-----------------|---------|
| | | | Name | | | |
| | | | Country | | | |
| Warning | Deduction point | Points | Round | Points | Deduction point | Warning |
| | | | 1 | | | |
| | | | 2 | | | |
| | | | 3 | | | |
| | | | Total | | | |
| | | | Score | | | |

| | | | | | | | |
|------|-----------|--------|------------|------------------|----------|-------------|--------|
| K.O. | Out-Class | Injury | Retirement | Disqualification | On Point | Superiority | Others |
|------|-----------|--------|------------|------------------|----------|-------------|--------|

Judge's Signature: _____

4-2. Judges paper/score sheet.

Team Events

Teams are called out by their team titles, and on hearing them, the teams line up facing each other, minus trunk and head protectors. The first fighter up of each team is nearest the jury, and the second fighter is next to him, and so on. Each team consists of five members and one reserve, and they must fight in the order submitted on the entry form. Teams have also been made up of seven or nine players and one reserve, but this is unusual.

Both teams turn as a whole and bow to the jury, then turn and face their opponents, (all done to the commands 'charyeot', 'kyeong-gye'; 'jwawoohyang-woo', 'chal-yeo', and 'kyeong-gye' – as per the commands for the individuals). After bowing to your opponent – the guy facing you is the one you have got to fight – the teams leave the contest area, and sit down outside the 12m boundary lines.

The usual procedure is to have one's best fighters first and last, ensuring that this order is on the entry form. These are classified as the most important fights. Winning the first bout boosts the moral no end, while losing it might possibly have an adverse effect, not that I've ever known this to be the case.

If both teams have won two fights each, then the last fight obviously becomes very important, hence this is why the second best fighter is usually placed last. There are no weight categories to the team events, and how the manager enters his team is entirely up to him.

When the teams are sat down the first player's names are called out, and from here on the rest of each fight is conducted exactly the same as per the individuals.

The end of the team event is much like the beginning of it. Both teams are called up, they bow first to each other and then to the jury. The referee holds the innermost hand of the two fighters nearest the jury, and on the jury's indication holds up the hand of the winning team. After shaking hands the teams now walk across to their opponent's coach, come to attention, and bow together, before returning to their own coach and repeating the procedure, before leaving the contest area.

Officials

Each official should hold the International Referee's Certificate relevant to his or her task. Jurors should hold the first class certificates, referees the second, and judges the third class. However, these limitations may be waived if necessary, which is often done in the case of local competitions. It is now common to see the referees and judges, who are also known as assistant referees, interchanging between matches. Should a competitor be from the same club – or country, if an international event – as the referee then the ref' must inform the jury, who will then change him for someone else.

The Referee's Uniform

This consists of a yellow lounge suit with WTF badge and his or her own certificate number on the left breast pocket. A yellow shirt should also be worn, along with a dark blue tie and white training shoes.

Body Weapons Used To Score

1. The straight punch, or forefist as it is sometimes known.
2. The flats of the feet, (top and bottom). Not the heel or ball of the foot, nor the knees.
3. Jumping or flying techniques, incorporating the use of 1 or 2 above.

Scoring Areas

1. The moon of the face. That is to say from the top of the forehead down past the front of the ears, following the jawline to the chin. Note: the throat and back of the head are not legal targets, and thus not scored.
2. The trunk of the body. This is from the nipples down to the waist level, including the sides but not the back. This target area is indicated by the coloured band on the chest protectors.

NB: Both of these target areas are open to kicks, but one may only punch to the trunk of the body. A high section punch will result in the loss of one full point, and possibly even the match, (it can be very hard to score even one point and to be minus a point won't help matters). A full point is scored when there is a knock down by a legal technique, when the opponent staggers, or appears dazed after a hit.

Certificates

Until quite recently the only people allowed to participate in international events were those bearing World Taekwondo certificates. This has now changed. National certificates signed by the chairman of the countries WTF recognised body are now acceptable.

If the Kukkiwon were to recognise all the WTF associations in one country, then two or more teams could feasibly appear from one nation at an international event, each from 'recognised' bodies. To overcome this problem the WTF only recognise one parent group in each country, and only that one body can apply for the WTF certificates, or issue their own 'recognised' national certificates.

What sometimes happens is that a senior instructor might move to a country where there is already a recognised group, but not wish to join it for reasons of his own. The said instructor is then unable to obtain either the national or WTF certificates, even if he is a recognised instructor himself.

What has now happened to overcome this difficulty is the creation of a third certificate, which is known as the Kukkiwan Certificate. This means that the instructor's black belt students are recognised by the Kukkiwan, but they cannot participate in any international event without first joining the national recognised body, and then applying for one of the two mandatory certificates.

Insurance

This is certainly a very touchy subject, but one that I feel has to be covered. I've heard so many seniors telling

others not to worry about insurance, that nobody with the right martial arts attitude is going to sue. I agree with their feelings to a certain degree, but it has been known to happen. It is worth getting ourselves insured as a martial artist, if at all humanly possible.

There are many policies available, including personal indemnity, dental, club liability, and public/products liability (for tournaments, training courses, and so on).

In the United Kingdom there is a group known as the Martial Arts Commission, which is the government recognised controlling body for the martial arts. By joining a MAC affiliated group you will usually obtain a certain amount of insurance coverage as part of your yearly licence fee. It should be stated, however, that there are groups outside the MAC who have arranged their own forms of insurance. As an example let us look at what Perkins Slade – the insurance brokers for the Martial Arts Commission – have to offer.

The adult MAC licence holder is automatically covered for up to 7500 pounds sterling for personal accident, including death, loss of limb, or permanent disability. For temporary disability one is entitled to 20 pounds per week for up to twenty six weeks. He, or she, is also covered for the liability of one member towards another for a single accident, for a sum of 250,000 pounds. The junior students fees and coverage are somewhat lower.

Perkins Slade also offer a personal negligence insurance scheme for the instructor, with a coverage of up to 500,000 pounds sterling, at a cost of 30 pounds per annum, and a year's dental insurance of up to 500 pounds for only 5 pounds, to name but a few. They are also negotiating with the inland revenue for pension arrangements for the martial arts instructors.

However, all of the above is only for the MAC recognised groups in the UK, as stated earlier, and regrettably very few other countries have a similar organisation. This leaves the martial artist with the task of trying to obtain his own insurance, usually without any success.

It's worth bearing in mind that all competitions **must** have some form of insurance. This isn't only for the danger of injury to the players or any personal hired, but

also for such irritating things as damage to the property that the event is being held at. Likewise most clubs should have a similar policy, covering their members and instructors, property, and even visitors.

COMPETITION TERMINOLOGY

| <u>Korean</u> | <u>English</u> |
|-----------------|----------------|
| Dobok | Uniform |
| Kiap | Shout |
| Chung | Blue Player |
| Hong | Red Player |
| Charyeot | Attention |
| Kyeong-gye | Bow |
| Jwawoohyang-woo | Turn And Face |
| Chunbi | Ready |
| Shejak | Begin |
| Kalyeo | Break |
| Shigan | Time |
| Gyesok | Continue |
| Goman | End |
| Shah | Relax |
| Hoe-Jeon | Round |
| Hana | One |
| Dul | Two |
| Set | Three |
| Net | Four |
| Dasut | Five |
| Yausut | Six |
| Ilgop | Seven |
| Yadul | Eight |
| Ahop | Nine |
| Yaul | Ten |

Table 4-2. Korean terminology and their meanings in English.

As a competitor you might be lucky enough to be selected to represent your country abroad, and should then look into travel insurance, (this can also be taken out for national events). Travel insurance should cover such things as medical expenses, clothing, and personal effects – such as the possible loss of your baggage by the airline. Your personal indemnity should cover for any accidents while you are training or actually competing either at home or abroad, while the travel insurance should cover for accidents outside the Training Hall.

All of this is worth thinking about, as it may well prevent you from losing your life-savings, selling your car, or having to mortgage your house to pay for legal or medical costs. As the saying goes, 'it's better to be safe than sorry'.

CHAPTER 5

TRAINING FOR THE COMPETITION

Callisthenics

According to my dictionary callisthenics is an exercise to develop strength and grace, and is actually taken from a greek word meaning 'strength and beauty'. This simple exercise should always be performed prior to heavy training, as without a good warm-up there is always the chance of torn muscles and other injuries. One should start from the head and gradually work your way down the body, thus creating less chance of such injuries as a 'cricked neck'.

Neck Exercises

1. Back and forwards.



5-1A. Head Back.



5-1B. Head forward.

2. Looking from side to side.

5-2A. Look right.



5-2B. Look left.

3. Leaning from side to side.

5-3A/3B. Lean your head from side to side.





4. Head circles.

Arms And Shoulders

1. Arms circling, back and forwards.
2. Arms swinging, up forward, and then behind; going up on the ball of the foot as you do so.

5-4. When doing this exercise you must lean right back.



Waist And Hips

1. Arms swinging behind, turning the hips.
2. While keeping your finger tips touching your ears bend from side to side, and touch the corresponding thigh with each elbow, alternatively.



5-5A. Ready ...



5-5B. ... lean over.

3. Hip circles.



5-6. Hip circles.

Legs And Feet

1. Rotating knees.



5-7. Rotating knees.

2. Rotating ball of foot.



5-8. Rotating ball of foot.

3. Down and up exercise.



5-9A. Hands on your knees ...



5-9B. Lift your heels and sit down, maintaining your balance.

4. Arms folded, squats.

5-10A. Ready, arms crossed.



5-10B. Squat down, keeping your back straight and arms folded.

5. Low front flicking kicks, and low side thrusting kicks.

5-10C. Ready, knee raised.





5-10D. Low section front flicking kicks.



5-10E. Ready, knee raised high.



5-10F. Low section side thrust kicks.

Warm-Ups

1. Alternating knee to chest, aim at one hundred times in one minute.
2. Jumping and bringing both knees up to touch your chest. Do this first facing straight forward, then with a 180 degree turn, then with a full 360 degree turn.
3. Punching slowly, then fast with no power, just speed! This should be done first to middle section, then high, low, and finally middle section again.
4. Power punches to the middle section, single, double, and then treble; all with kiap (shout).
5. When you are warmed up, an excellent exercise to keep yourself and any students in that state after some repetitious training is leap frog. By splitting the class into halves you can get the first half to bend over while the others jump over them. Initially the 'jumper' should use two hands, then one, then none. A variation of this theme is to have those bending over to raise themselves slightly after a while, step by step, until they are standing up with their necks and heads bent for protec-

- tion, and their backs towards the 'jumpers'.
6. Combinations:
- i. Knuckle press ups.



5-11. Knuckle press ups.

- ii. Sit ups, alternate elbow to knee.

5-12. Sit ups, alternate elbow.



- iii. Back knuckle press ups, bending the arms and not the body.



5-13. Back knuckle press ups.

- iv. 'V' sits, or both knees to the chest.

5-14. Knees to chest.



NB: One should start with twenty of each of the above. If you find this far too easy then add another nineteen of each, then eighteen, and so on.

Stretching

1. Straight leg rising kick.



5-15A. Ready ...

5-15B. ... keeping the leg straight swing it up as high as possible.



2. Outer crescent kick – straight leg.



5-16A. Ready.

5-16B. Swing the kicking leg into the body ...





5-16C. Lift the blocking leg up high ...

5-16D. ... and kick.



3. Inner crescent kick to hand.



5-17A. Ready, raise the same hand as the forward leg.

5-17B. Swing your leg away from your body and up and in to touch your hand.



4. Side stretching kick.



5-18A. Ready, sitting stance.

5-18B. Move into cross stance.



5-18C. Start to lift the kicking leg, keeping it as straight as possible ...

5-18D. ... until the last possible minute.



5. Eight and eight exercises.



5-19. 8 x 8 exercise.

6. Flat foot eight and eight exercises.

5-20. 8 x 8 exercise, flat footed.



7. Legs out front, head to knee.



5-21A. Ready.

5-21B. Touch your head to your knees, keeping the legs straight.



8. Foot to groin, head to knee.



5-22A. Place your foot in your groin ...

5-22B. ... and again put your head onto your knees.



9. Sitting side stretch.



5-23A. Ready, elbows out.

5-23B. Touch your ear to your knee.



10. Foot behind, head to front knee.



5-24A. Ready, one foot behind.

5-24B. Head to knee.



11. 'V' stretching, with a partner behind you pushing down lightly, to each side and then forward.

12. 'V' stretching, with your partner sat in front of you holding onto your belt and pulling you forward. In this exercise try and keep you back as straight as possible.



5-25. 'V' stretching.

13. Back to back lean overs.

5-26A. Ready.





5-26B. One side push up and over the other. Should the person being stretched suffer pain he should immediately slap his thighs with his hands, the sign to stop.

14. Back to back, stand up and sit down exercise.

5-27A. Ready.



5-27B. Draw your knees in ...

5-27C. ... pushing together you should be able to stand up.



15. Front splits, alternative sides.



5-28. Front splits.

16. Box splits.

5-29A. Box splits ready,



5-29B. Put your chest onto the ground.

17. Roll over backwards balancing and touching the balls of the feet to the ground; then roll forward into a 'V' sit and touch your elbows to the ground.

5-30A. Ready.





5-30B. From this position roll forwards until you have placed your elbows on the ground.

Development Of Kicking Ability And Stamina

The best way to develop one's kicks is still to concentrate on one type of kick at a time, including its many variations, for a set amount of time. This type of training is ideal for self training, or working out with a friend.

Training at a club, however, is obviously different. The instructor has much to teach his students, and would undoubtedly lose many of them, were he to concentrate on just one thing all night. The instructor usually covers a wide range of techniques, and it is up to the student to concentrate on a few of them at a time, preferably against some kind of focus equipment.

There are many different types of such equipments on the market. The most favourite, apart from the kick bag, seems to be the Korean 'paddle'. The reason for this is quite simple, most of the focus gear on sale at this time is built around the idea that the bulky padding is best. The trouble with this is that the person holding it still has to absorb the power of the kick into his arm, and thus the

arm tires easily. The Korean paddle is directly the opposite. This type of focus is made of strong but bendable material, thus it gives easily, allowing one to hit the item as hard as possible without hurting the person holding it in any way.



5-31A. The Korean focus paddle.

5-31B. Straight forward turning kicks against the paddle.



When training on one's own it is best to go for a set amount of kicks per minute. Set yourself a target, then gradually increase the number of kicks until you really have to work at it. Aim at a time span between one and two minutes initially. See how you get on, and increase it as necessary.



5-32A. Jump turning kick.

5-32B. Jump reverse turning kick.



Heavy bagwork is ideal training for competition in the later stages. Give yourself three minutes – the length of one round – and go all out. The best type of bag is the soft sort, which can absorb most kicking techniques without too much movement. A good kick on a 'hard' bag will move it considerably, and so you have to keep lining it up.

Think about your personal techniques, and then work your training around those which you like best. For instance, if you like jump turning kick, use this type of attack against a bag – to middle section only – jumping and striking with alternative feet for a set amount of time, or number of kicks. Having judged your initial fitness, adjust the time and/or number of kicks. If you really work hard at it the improvement will soon become noticeable.

Believe it or not your patterns are another excellent means of stamina training. So many people consider these to be a path towards gradings, not so. Each pattern consists of defensive and offensive movements, repetitious practice of these will improve your techniques and stamina no end. Perform each pattern that you know at least twice through, in numerical order, first slowly and then much faster. If at the end of all that you don't feel even remotely winded, do them through once more, with full speed and power.

Another way to do the patterns is to do them all through once with wrist weights on. After that do them a second time, with ankle weights on, (no wrist weights, unless you really want to). Lastly do them all a third time with no weights, but do them with full power and speed. **Visualize** the attack and execute an **effective** defense and counter.

While running is a good exercise one should beware of the amount of knee injuries that are caused by it. It is worth talking to a doctor, or a sports specialist about your particular needs. If your knees do start to give you any pain at all, stop running immediately, and consult your doctor. If you feel you can't get any sense out of anyone in regard to this, don't continue running, cut this exercise out altogether.

Heavy weight training will certainly increase your strength, but it doesn't seem to do a great deal for your

stamina. If you have a lot of time ahead of you before the competition, then by all means start a weight routine, but if you've only a short time, don't. The reason I say this is because your muscles will become very stiff, and therefore slow, until you get used to the exercises and begin to develop the muscles to deal with it.

Preferably use light weights, with a lot more repetitions. Start off slowly, and gradually improve on the number of reps you are doing. Best of all, if at all possible consult a weight training specialist, who knows this field inside and out. Tell him what you are doing and he'll be able to advise you fully.

CHAPTER 6

SPARRING TECHNIQUE

It is most important that one concentrates on a few favourite techniques, and practice them until the movements flow naturally. The techniques shown in this chapter are grouped together in specific movements, such as the turning kick, to help the reader find the many variations of his or her favourite move.

The foot to foot stance is self explanatory, while the opposite stance has both fighters with their right legs forward at the same time.

To simplify matters I have designated the fighter on the left as 'L' and the fighter on the right as 'R'. When the technique employs the stance change, both this and the technique should be done as rapidly as possible, (see 'Stance Change' in chapter 4), otherwise it may well work against you by allowing your opponent the opportunity to score.

Punching Techniques

The Lunge Punch

6-1A. Ready, foot to foot.





6-1B. R attacks with turning kick. L blocks ...



6-1D. ... and executes a lunge punch to middle section.

6-1C. ... prepares to counter ...



The 360 Degree Reverse Turning Punch

6-2A. Ready, foot to foot.





6-2B. L steps forward with right foot ...

6-2C. ... pivots on ball of foot, executing a 180 degree reverse stance change, so that the left leg is forward ...



6-2D. ... and attacks with a reverse punch to opponents middle section.

Front Kick

Incorporating The Straight Stance Change

6-3A. Ready, opposite stance.





6-3B. L straight stance changes ...

6-3C. ... and then attacks with a middle section front kick.



Jumping Away Front Kick



6-4A. Up close, opposite stance.

6-4B. R jumps away, incorporating a straight stance change as he does so ...





6-4C. ... and executes a middle section front kick.

Moving In Front Kick

6-5A. Ready, opposite stance, at a distance.



6-5B. L straight stance changes, moving forward as he does so ...

6-5C. ... and attacks with a middle section front kick.

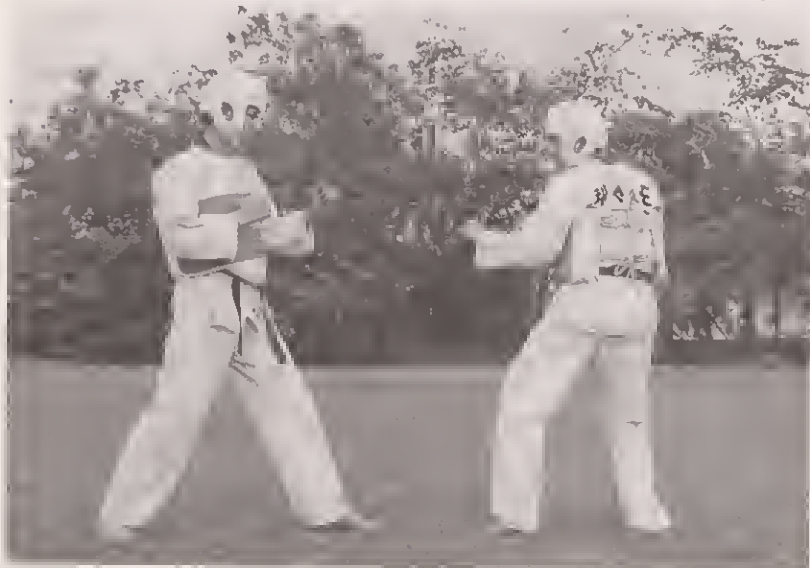


Axe Kick
Stance Change Axe Kick



6-6A. Ready, foot to foot.

6-6B. R stance changes ...



6-6C. ... prepares to attack by raising right leg ...

6-6D. ... and executes axe kick.



Stepping Forward Axe Kick



6-7A. Ready, foot to foot.



6-7C. R prepares to attack ...

6-7B. R steps forward with left foot.



6-7D. ... and executes axe kick.



Half Step Forward Axe Kick



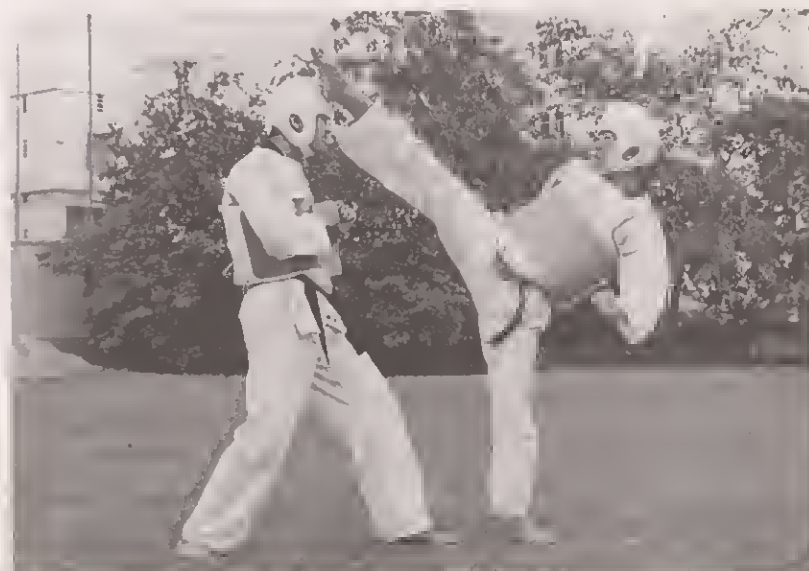
6-8A. Ready, foot to foot.

6-8B. R brings rear leg forward to leading leg ...



6-8C. ... raises right leg in preparation for

6-8D. ... axe kick.



Turning Kick

Stance Change Turning Kick



6-9A. Ready, opposite stance.



6-9C. ... and attacks with a turning kick.

6-9B. L straight stance changes ...



Side Step Turning Kick, (Retreating In A 'V')

6-10A. Ready, foot to foot.





6-10B. As R prepares to attack L, L side steps using his left foot and raises his right leg ...

6-10C. ... and then executes a high section turning kick.



6-11A. Up close, foot to foot.

6-11B. L pushes against R, who uses this to aid him in jumping away.

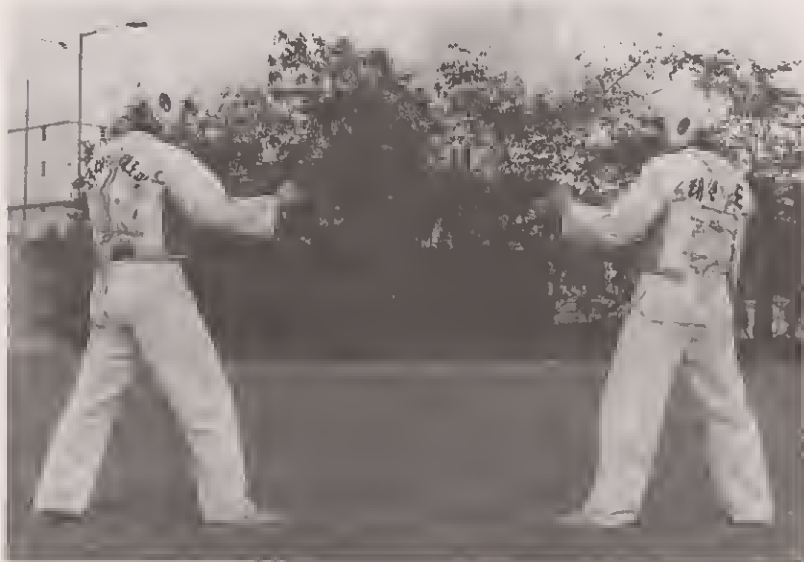




6-11C. L now attacks with a jump turning kick.

360 Degree Stance Change Turning Kick

6-12A. Ready, foot to foot.



6-12B. R steps forward with right foot.

6-12C. R executes a 360 degree reverse stance change, and lashes out with a right high section turning kick, all in one fluid motion.



Side Kick

Straight Stance Change Side Thrust Kick



6-13A. Ready, foot to foot.

6-13B. R rapidly cross stance changes



6-13C. ... and executes a middle section NB: This is much faster than a stepping side kick, which is used to cover greater distances.

Stepping Side Kick

6-14A. Ready, foot to foot.





6-14B. R moves forward, left leg stepping behind his right....

6-14C. ... raising his right leg R prepares to attack with ...



6-14D. ... a side thrusting kick.

Defense Against Axe Kick

6-15A. Ready, foot to foot.





6-15B. As R moves forward to attack with axe kick L is already preparing his counter ...

6-15C. ... of a side thrusting kick.
NB: This counter must be performed as fast as possible to avoid being caught by the opponent's attack.



Side Stepping Side Kick, (Retreating In A 'v')



6-16A. Ready, opposite stance.

6-16B. L prepares to attack. R side steps to his left ...





6-16C. ... and executes a high section side snap kick.

Hooking Kick

Stance Change Hooking Kick

6-17A. Ready, foot to foot.



6-17B. R cross stance changes ...

6-17C. ... prepares to attack with rear leg





6-17D. and delivers a high section hooking kick.

Side Step Hooking Kick, (Retreating In A 'v')

6-18A. Ready, foot to foot.

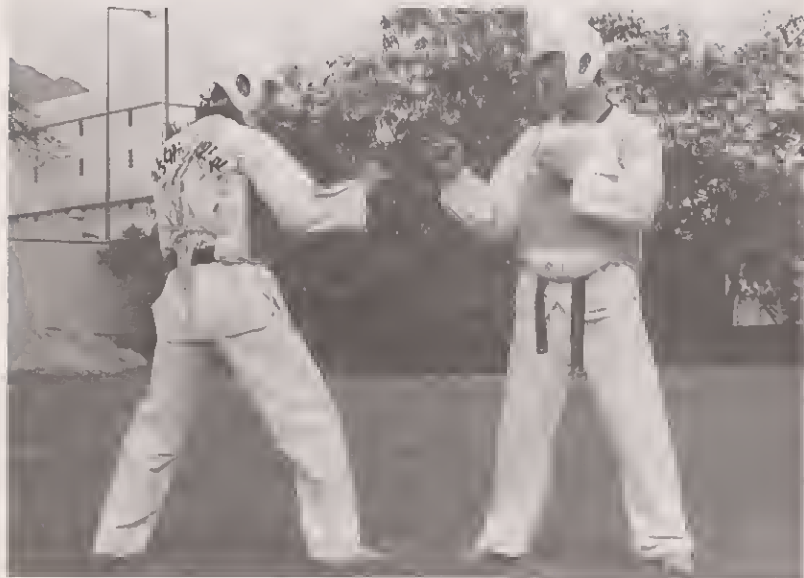


6-18B. R attacks with a middle section front kick. L steps forward and to his left ...

6-18C. ... countering with a high section right hooking kick.



Back Kick
Stepping Back, Back Side Kick



6-19A. Ready, opposite stance.

6-19B. L brings his leading foot back to his rear foot ...



6-19C. ... and executes a back piercing kick.

Half Step Back, Jump Back Kick

6-20A. Ready, opposite stance.





6-20B. L moves his leading leg to rear leg ...



6-20D. ... executing a high section jump back kick.

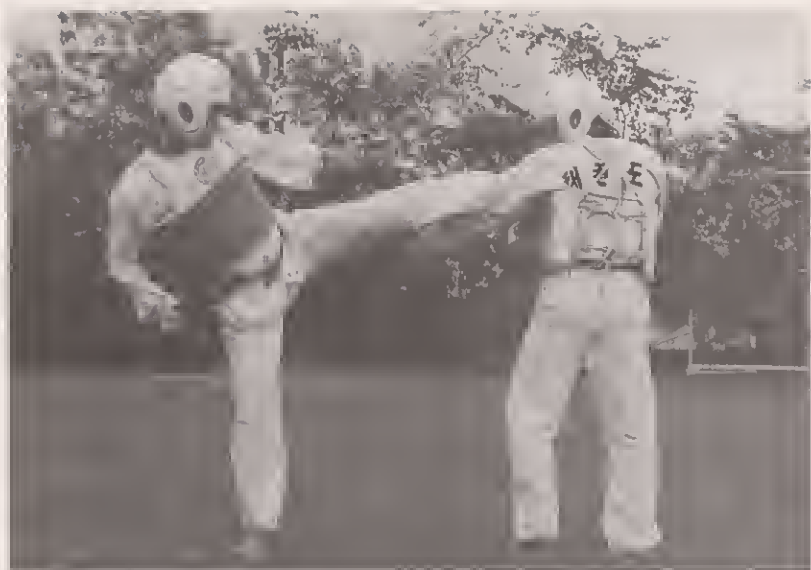
6-20C. ... jump anti-clockwise ...



Defense Against Turning Kick

6-21A. Ready, foot to foot.





6-21B. L attacks with a turning kick. R blocks and ...



6-21D. ... with back piercing kick to middle section.

6-21C. ... prepares to counter ...



Reverse Turning Kick Counter To Turning Kick

6-22A. Ready, foot to foot.





6-22B. L attacks with middle section turning kick. R steps forward and to his right, avoiding the attack, bringing both feet together.

6-22C. R now spins anti-clockwise and counters with a right reverse turning kick.



Step Back, Reverse Turning Kick



6-23A. Ready, up close opposite stance.

6-23B. R moves his leading leg to rear leg ...





6-23C. ... spins anti-clockwise and executes a high section reverse turning kick.

Jump Reverse Turning Kick

6-24A. Ready, up close opposite stance.



6-24B. L is leaning into, and pushing, R; who uses this to help himself jump away from L.

6-24C. As he lands R 'bounces', spins anti-clockwise, and executes a high jump reverse turning kick.



Crescent Kicks

360 Degree Jumping Inner Crescent Kick



6-25A. Ready, opposite stance.

6-25B. L steps forward with right leg ...



6-25C. ... pivots on ball of right foot and spins 180 degrees.

6-25D. ... and then delivers a high section inner crescent kick.



360 Degree Jumping Reverse Crescent Kick

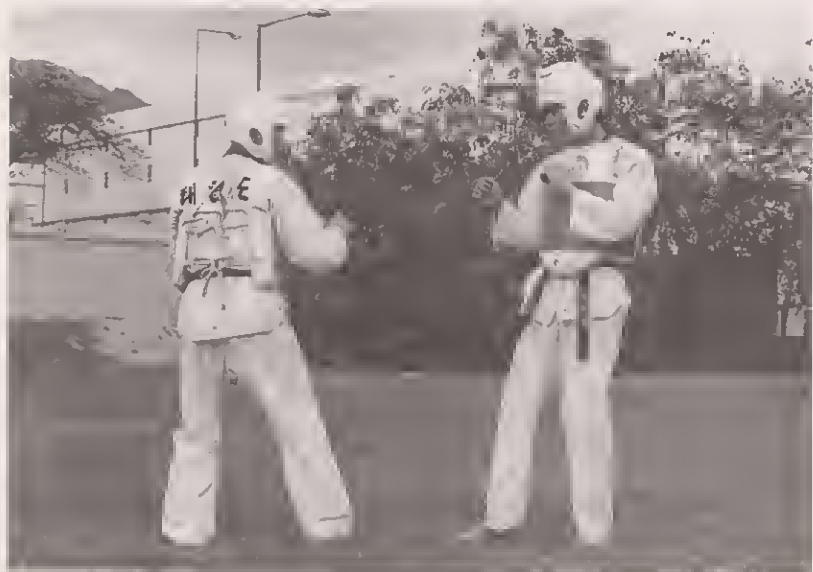


6-26A. Ready, opposite stance.



6-26C. ... jumps and spins anti-clockwise, raising his left leg ...

6-26B. L steps forward with right leg ...



6-26D. ... and delivers a jumping reverse crescent kick.



Combinations

Front Kick, Jump Turning Kick



6-27A. Ready, foot to foot.

6-27B. L attacks R with leading front kick to middle section ...



6-27C. ... then rapidly executes a jump turning kick with his right foot, also to middle section.

360 Degree Reverse Turning Punch, Turning Kick

6-28A. Ready, foot to foot.





6-28B. L steps forward with right foot.

6-28C. L pivots on ball of right foot, and moves his left leg 180 degrees anti-clockwise ...

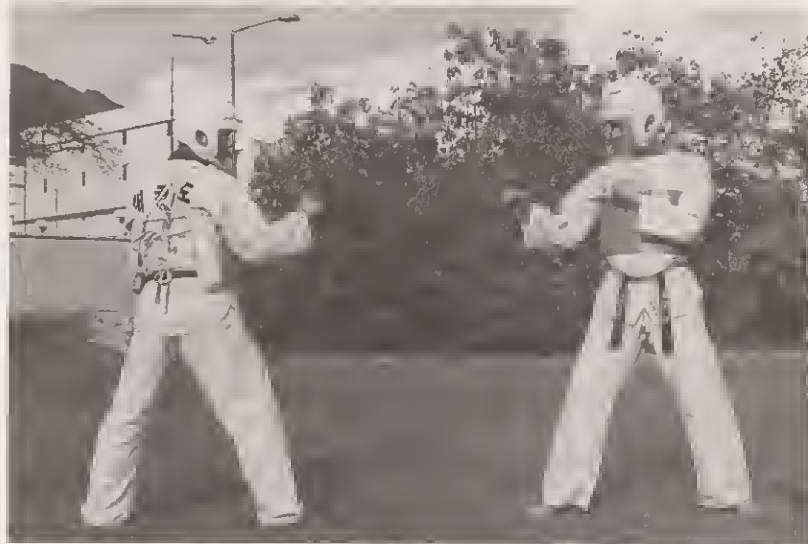


6-28D. ... reverse punches to middle section ...

6-28E. ... and executes a high section turning kick with the right foot.

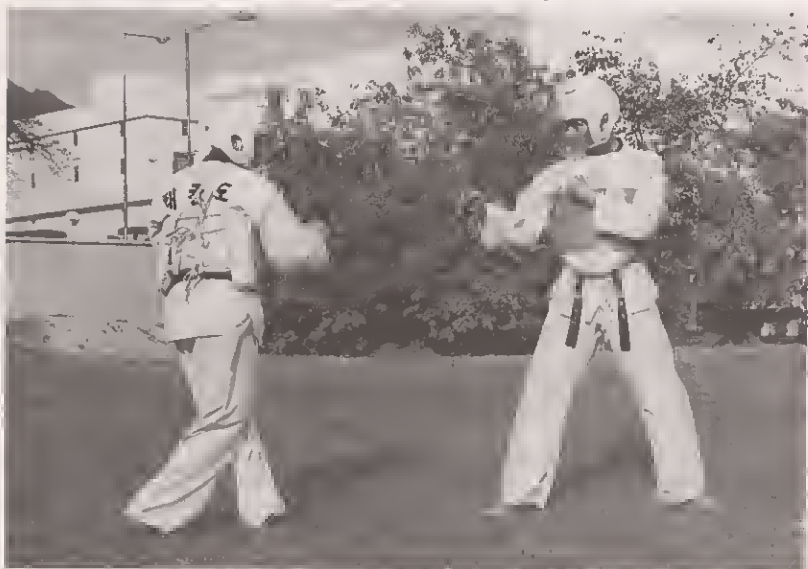


Hook Kick, Turning Kick



6-29A. Ready, opposite stances.

6-29B. L. executes a cross stance change ...



6-29C. ... delivers a high hooking kick with the rear leg ...

6-29D. ... pulls the kicking leg back ...





6-29E. ... and without dropping the leg
executes a middle section turning
kick.

Side Kick, Jump Back Kick

6-30A. Ready, foot to foot.



6-30B. L prepares to attack ...

6-30C. ... executes a middle section
pushing side kick ...





6-30D. ... and without first dropping the leg follows up with a left jumping back kick to middle section.

Front Kick, Jump Back Kick

6-31A. Ready, foot to foot.



6-31B. L attacks with right front kick ...

6-31C. ... and without previously dropping the leg L jumps anti-clockwise ...





6-31D. ... and executes a jump back kick.

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